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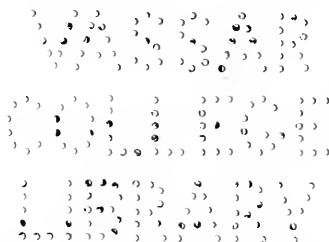
BY THE

LADY CHARLOTTE SCHREIBER.

COMPILED BY

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CATALOGUE OF FANS.

MOUNTED FANS.

ENGLISH.

DIVISION I.—HISTORICAL.

1. A New Game of Piquet now in Play among different Nations in Europe.

Ten female figures, representing France, Spain, Sardinia, the Empire, Saxony, Russia, Poland, Britannia, Holland, Prussia, are seated round a table, all except the last three taking hands in a game of piquet. On the left stands the Pope, Innocent XI., declining to take part in the game, though his chair is ready at the table. Towards the right stands a man in black civilian dress, commenting on the game, and on the extreme right are the Sultan of Turkey on horseback, and the Shah of Persia. Attached to each figure is a motto in manuscript, denoting the part taken in the game, and above in manuscript "A new Game of Piquet now in Play among different nations in Europe." This fan alludes to the intrigues of European diplomacy concerning the affairs of Poland.

Etching, coloured by hand, mounted on plain ivory sticks with tortoiseshell handles, in original case.

2. Coronation of George II.

Scene at the banquet of George II. and Queen Caroline in Westminster Hall on the occasion of their coronation on October 11, 1727. The Champion of England is advancing towards the King and Queen, who are seated before a table on a dais in the centre, with heralds and other officers of state before them; on either side in the background galleries of spectators, and at the sides of the fan the regalia, coronation utensils, etc. On the reverse a royal crown on a table, painted by hand.

Etching, coloured by hand, mounted on ivory sticks, with gilt and painted handles.

3. [S., E 106.] **Prince Charles Edward Stuart.**

In the centre stands Prince Charles Edward Stuart in armour, attended by Cameron of Lochiel as Mars, and Flora Macdonald as Bellona. Fame holds a laurel wreath over his head. Venus and Cupid are on the left and near them Britannia, to whom a dove brings an olive branch. Behind the Prince is an altar, on which are several flaming hearts, and before it a lion striking down a doe. On the right Jupiter in the clouds strikes down with his thunderbolt figures of Envy and Discord, while the family of Hanover are seen retreating in the background. This fan-leaf was engraved by Sir Robert Strange to celebrate the Jacobite Rebellion in 1745.

Etching, coloured by hand, mounted on ivory sticks with fretted open-work handles.

4. **Fireworks, 1749.**

A view of the temporary buildings erected in the Green Park for the fireworks, performed on April 27, 1749, in celebration of the Peace of Aix-la-Chapelle, which was signed on October 7, 1748.

Etching, coloured by hand, mounted on ivory open-work sticks.

5. [S., E 107.] **The European War, 1757.**

On the left Maria Theresa, Empress of Germany, seated swooning on a throne, attended by the King of Poland and by the King of France, who offers a medicine-bottle, labelled "Auxiliary." Towards the centre Frederick, King of Prussia, advances, attended by Fortitude and Justice, while a figure of Victory floats in the air over him with a crown of laurel, and a figure of Fame flies before him blowing a double trumpet with flags labelled "Lissa" and "Rosbach." In the background is the Hanoverian horse kicking the French General, Marshal Richelieu, and on the right the French are seen in flight with the Imperial Eagle, which has one of its wings, labelled "Saxony," broken. On the extreme right a description of the print. A stencilled flower on the reverse. This fan commemorates the victories of Frederick II. of Prussia in 1757.

Etching, coloured by hand, ivory sticks and handles, the latter painted by hand.

6. **The Royal Concert.**

In the centre a musical party with a quartett on the harpsichord, flute, violin, and violoncello. The composition is copied from an engraving by Barlow after a drawing by Cruikshank, entitled "Representation of a Royal Concert at Buckingham House." At the sides are four pieces of vocal music entitled, a "Canone" by Giordani, a "French Canzonet," a "Canzonet" by Giordani, a

"Venetian Canzonet." Floral decorations and border. On the reverse five prints lying on a streamer of lace; in the centre a girl dancing between two officers, one of whom kneels: on the left a camp scene and a portrait of a commanding officer, and on the right a sea-fight and a portrait of another officer. *Publish'd as the Act directs, Oct^r 16 1781, by J. Preston at his Music Warehouse No. 97 near Beaufort Buildings Strand.*

Etchings, uncoloured, mounted on plain wooden sticks with painted handles.

7. The Trial of Warren Hastings.

View of the interior of Westminster Hall during the trial of Warren Hastings in 1788. On either side is a medallion with references to the letters on the engraved composition. The groundwork of the fan is engraved with diaper pattern. Inscribed below the central subject, "View of the Trial of Warren Hastings Esqr. at Westminster Hall." *Publish'd as the Act directs by Cock & Co. No. 36 Snow Hill Sept^r 22nd, 1788.*

Line-engraving, uncoloured, the central subject printed in brown, mounted on plain wooden sticks.

8. [S., E 109]. George III. and Queen Charlotte.

Two oval medallions with busts of George III. and Queen Charlotte, supported on a pedestal, before which are two cupids, by three allegorical figures. On the left figures of Liberty and Commerce, and on the right Neptune and Britannia. A small landscape painted on the reverse.

Etching, coloured by hand, mounted on ivory sticks.

9. Vive le Roy.

In the centre is the royal crown surmounted by a crowned lion and within the rose and thistle, with a dove holding in its beak a festoon, which reaches to the side of the fan, where it is held suspended by two other doves: attached to the festoons are medallions with the letters G.R. (George III.), and below is a scroll with the motto "Dieu et mon Droit;" inscribed above "Vive Le Roy." *Publish'd 19th March 1789, by T. Balster. Design'd & Engrav'd by Simpkins.*

Etching, uncoloured, mounted on wooden sticks with ivory tips.

10. [S., E 108.] George III.

Medallion portrait of George III. in a star; round the medallion the inscription "Long Live the King."

Stipple-engraving and etching, uncoloured, mounted on white bone sticks.

11. [S., E 111.] The Duchess of York.

Medallion portrait of Frederica of Prussia, married to Frederick, Duke of York, in 1791: the portrait is surrounded by the music and directions for popular dances of the time, including "Prussian Marriage," "Dutchess of York's Fancy," etc. *Published as the Act directs Dec^r 1st 1791, by Thos. Weightman, N^o 255 S^t Paul's Church Yard.—L. Cocks from Snow-hill.*

Stipple-engraving, uncoloured, mounted on wooden sticks.

12. [S., E 112, 113.] The Surrender of Valenciennes.

Oval medallion, with a representation of General Ferrand surrendering his sword to the Duke of York. Above on a scroll is the inscription, "The Surrender of Valenciennes by General Ferrand To his Royal Highness the Duke of York." On the reverse is a map of the Netherlands, entitled "Map of the Seat of War." *London, Publish'd as the Act directs, 12 Aug^t, 1793, by Mess^{rs} Stokes, Scott & Croskey, Friday Street.*

Etching, printed in blue ink, the reverse coloured by hand, mounted on ivory sticks with open-work handles.

13. The Royal Pair.

Medallion portraits of the Prince and Princess of Wales, with the Royal Arms of Great Britain and Brunswick. Above on a scroll is the inscription "The Royal Pair." On the reverse a bird and fruit painted by hand.

Stipple-engraving, uncoloured, mounted on wooden sticks.

14. [S., E 116.] The Prince and Princess of Wales, 1795.

A medley of prints, riddles, etc., with bust portraits of the Prince and Princess of Wales on a sheet of paper in the middle. Above is a frieze of caricature busts of men and women. *Publish'd at Sudlow's Fan Warehouse, 191 Strand.*

Stipple-engraving, coloured by hand, mounted on ivory sticks.

15. [S., E 117.] Nelson and Victory, 1798.

A fan with the names of and directions for eighteen country dances. Above is the title "Nelson & Victory, Fought off the Mouth of the Nile, 1st Augst, 1798," with a list of the English and French Fleets. "18 new Country Dances for 1799. Sold by the principal Haberdashers in London."

Line-engraving, uncoloured, mounted on wooden sticks.

16. [S., E 153, 154.] **The New Union Charade Fan.**

A number of panels scattered over the fan containing charades, riddles, the royal arms, national emblems, allegorical figures, etc. In the centre a star with the words, "The New Union Charade Fan." On the reverse an "Explanation to the Charades, &c.," and national emblems. *Ent^d at Sta^s Hall. Published by the Proprietor and Sold at N^o 42 Pall Mall, First of April, 1801.*

Stipple-engraving and etching, uncoloured, mounted on wooden sticks.

17. [S., E 118.] **Jubilee of George III.**

A bust of George III. on a pedestal with figures of Britannia and Plenty, adapted from a leaf published by A. P. Birman in 1791. [See ENGLISH FAN-LEAVES No. 3.]

Stipple-engraving, uncoloured, mounted on white bone sticks.

18. [S., E 159.] **The Queen's Royal Fan.**

In the centre three figures representing Truth, Peace and Justice (?), with Fame blowing a trumpet above. The former holds a paper inscribed "Magna Charta," and tramples on a man holding a paper inscribed "Corruption," with another "Pains & Penalties" beside it. On the left the royal arms, inscribed "The Queen's Royal Fan." On the right the arms of the Fan Makers' Company, inscribed "Charter Granted by Queen Anne." Inscribed above the central composition "Glory to God on high, on Earth Truth, Peace & Justice," and below "My Sorrows are turned to Joy, my God was my Judge." *Published by Tho^s Balster 7 Bedford Place Rotherof April 1821, and Entered at Stationers Hall.* Gilt ornaments on the reverse.

Etching, coloured by hand, with floral and other decorations painted by hand, mounted on ivory sticks with open-work handles, in original case.

DIVISION II.—BIBLICAL AND CLASSICAL.19. [S., E 126.] **The Birth of Esau and Jacob.**

In a large open hall Rebekah in bed, attended by female servants, two of whom hold the newborn infants, while another attends to washing vessels at a table. Below is the inscription "The birth of Esau and Jacob, Gen. 25."

Etching, coloured by hand, mounted on white bone sticks.

20. Moses Striking the Rock.

A scene representing the encampment of the Israelites in the wilderness. In the centre Moses is standing by the rock from which a stream of water issues, while various figures drink or draw water from it. *Publish'd by M. Gamble, according to the late Act, 1740.*

Etching, coloured by hand, mounted on plain ivory sticks.

21. St. Paul Preaching at Athens.

On a flight of steps among classical ruins before a city, St. Paul addressing an audience.

Etching, coloured by hand, mounted on plain ivory sticks.

22. Diana and Nymphs.

Diana seated in the middle attended by her nymphs, one of whom carries a fawn over her shoulder. Elsewhere dogs, deer and a dead bird.

Etching, coloured by hand, in hand-painted and gilt floral border, mounted on ivory sticks with open-work handles.

23. Mythological Subject.

A goddess in a shell-car, riding on the sea, approaching a young man with a spud in his hand. Landscape background.

Etching, coloured by hand, with hand-painted floral border, mounted on ivory sticks.

24. Classical Subject.

A young warrior with a laurel wreath on his head, attended by Minerva, seated at a table before a tent, and giving directions to a young soldier on the left, concerning an infant held in the arms of a woman on the right. Landscape with ships in the background.

Etching, uncoloured, with floral border drawn and tinted by hand, mounted on ivory sticks.

25. Telemachus.

Telemachus and Mentor landing on the island of Calypso, who advances to meet them, attended by three nymphs. Landscape and sea, with a large ship in the background. Painted flowers on the reverse.

Etching, coloured by hand, with hand-painted border, mounted on ivory sticks, with slight open-work and painted handles.

DIVISION III.—PASTORAL.

26. The Apple Gatherers.

A man standing under an apple-tree, and drawing down a bough, from which to gather fruit; by him a young woman seated with a basket of apples on her lap, some sheep and a boy with a long wand and a dog. Landscape and farm buildings in the background. On the reverse some grass and a bough of a tree, painted by hand.

Etching, coloured by hand, mounted on ivory sticks.

27. Concert on the Water.

A lady seated on the seashore, with a female servant, and a dog by her, addressing a young man with a rake in his hand. On the water a shell-like boat, with three women playing music in it. Border of large flowers.

Etching, coloured by hand, mounted on ivory sticks.

28. Pastoral Landscape.

Landscape with a river and buildings by it, and figures of men and women, walking or seated in it; some sheep grazing by the waterside; a branch of flowers stencilled on the reverse.

Etching, slightly tinted by hand, mounted on white bone sticks.

29. [S., E 121.] The Garden.

In a garden with a gilt grille gate, a group of people seated or standing on the grass. Another couple approaching the gate. Signed *According to Act of Parliament*, 1741. *F. Chassereau*.

Etching, coloured by hand, and mounted on ivory sticks, with gilt and coloured ornaments.

30. [S., E 120.] Fishing Scenes.

Two views of lakes in mountainous scenery with anglers, surrounded by flowers in the Chinese manner. *According to Act of Parliament*, 1741.

Etching, coloured by hand, and mounted on black wooden sticks with gilded handles.

31. Scene at a Fair.

In a field near a village, a booth with glass windows, in which are two women; one hands a note to a page in fancy dress; another receives a plate of fruit from an itinerant fruit-seller; in the middle a man with a basket of toy windmills, selling one to a nurse and child, and on the left a woman seated at a table with toys and sweetmeats, selling a toy to a little boy.

Etching, coloured by hand, and mounted on open-work ivory sticks, with silvered ornaments.

DIVISION IV.—FANCY.

32. The Harp.

A young woman, seated and playing a harp ; opposite her, another young woman holding a scroll of music on a table.

Stipple-engraving, uncoloured, mounted on wooden sticks.

33. The Harpsichord.

Three medallions ; in the centre a young woman playing the harpsichord, on the left a woman at her toilet, attended by two servants, on the right three young women washing clothes.

Stipple-engravings, coloured by hand, with hand-painted ornaments, spangles, and green silk fringe to the fan, mounted on ivory sticks with perforated handles.

34. The Basket of Roses.

Three medallions ; in the centre a woman with a child, who holds a basket of roses on a pedestal, from which another child has taken one ; at the sides, figures of young women with flowers.

Stipple-engravings, the central subject printed in colours, with spangles, mounted on ivory sticks with silver ornaments on the handles.

35. Meditation.

A young woman, seated resting her head on her hand, holding a dog by a string.

Stipple-engraving, coloured by hand, with spangles, mounted on ivory open-work sticks.

36. [S., E 152.] The Sweeteners of Life.

Six figures or groups, representing "Good-Humour," "Innocence," "Health," "Friendship," "Amusement," "Gratitude" ; below an inscription, beginning "Life without Good-humour," etc., above in a wreath the title, "The Sweetners of Life."

Stipple-engraving, the figures coloured by hand, mounted on ivory open-work sticks, in original case.

37. Poetry.

In the central medallion a young woman touching a lyre and writing in a book, turning her head to a cupid behind her, while another cupid weeps at her feet ; at the sides engravings of Pomona and Juno.

Stipple-engravings, pasted on open-work wooden sticks, with silver and spangled ornaments.

38. An Oriental Wedding.

A man and a woman kneeling on the foot of a couch with joined hands before a priest, who scatters grain on their heads; by the couch another couple, a woman playing the guitar, and two priests kneeling.

Etching, coloured by hand, mounted on ivory sticks.

39. [S., E 119.] Chinese Subject.

A Chinese lady seated in a garden with servants, vases, etc., signed *Gamble according to Act of Parliament, Jan^y 6th 1738.*

Etching, coloured by hand, mounted on wooden sticks.

DIVISION V.—SOCIAL.**40. [S., E 123, 124.] Mr. Thomas Osborne's Duck-Hunting, 1754.**

Engraved on both sides; on one a view of the house of Mr. Thomas Osborne, publisher and bookseller, at Hampstead, with a dancing-tent and band, and on the other a bird's-eye view of the gardens, with a duck hunt, and the guests assembled on the occasion of Mr. Osborne's settling into his new house on Sept. 10, 1754, when he gave a public breakfast to the ladies, and a duck-hunting for the gentlemen. A manuscript account of this festivity accompanies the fan.

Etchings, coloured by hand and mounted on plain wooden sticks.

41. [S., E 125.] Church Fan, 1776.

In the centre a curtain, the top of which is tied by a scroll bearing an inscription, "Godliness hath the Promise," etc.; on the curtain is a mirror, above which is an inscription "The Address Of A Scripture Looking-Glass To Every Woman," and on the glass "Proverbs 31, 30, Favour is deceitfull," etc.: below the curtain a heart divided into sections, inscribed "Virtue and Truth," etc., and below the heart, "A Good Woman's Heart." Floral decorations, and on either side sheets of paper, bearing "Description of a good Woman," and "The Wish." *Printed as the Act directs for J. French, N^o 17 Holborn Hill; June 1st 1776.* Flowers on the reverse.

Etching, coloured by hand, and mounted on plain wooden sticks, in its original case.

42. [S., E 127.] Balloons.

Three representations of balloons; in the centre the ascent of "Mess^r Charles & Robert's Balloon" in 1783, with spectators; on

the left "Biaggini's Air Balloon" about to ascend, with a lady and gentleman looking on, and on the right "The Fall of y^e Balloon," where the collapsed balloon is viewed with curiosity by three rustics.

Etching, coloured by hand, and mounted on white bone sticks.

43. [S., E 128.] King's Theatre for 1788.

Plan of the "King's Theatre" for 1788, showing the disposition of the boxes, and the names of the occupants; the centre box bearing the names of the Duke and Duchess of Cumberland; those of the Duke of York, the Prince of Wales and Mrs. Fitzherbert being in box 63 on the right. *Pub. Jan^y 1, 1788.*

Etching, uncoloured, mounted on open-work bone sticks, in its original case, made by "Clarke & Co. Fan-Makers, at their Warehouse, No. 263 near Hungerford Street, Strand, London."

44. [S., E 129.] Almanack Fan, 1789.

An almanack with various divisions and directions how to use it. *N^o 23, Ludgate Hill, London. Published as the Act Directs, Oct^r 6, by Cha^s Jones, 1788.*

Printed in red and green ink, and mounted on plain wooden sticks.

45. Charades, etc.

A medley of riddles, charades, etc., including a piece of music entitled "Lady Townshend's Whim"; on the reverse a wheel of fortune. *Published, Jan^y 1st, 1791, by John Cock & Co., N^o 21, Wood Street.*

Etching, coloured by hand, and mounted on red wooden sticks with carved handles.

46. Charades, etc.

A similar fan-leaf to the last, printed on a ground, shaded with brown wavy lines, and mounted on plain wooden sticks.

47. [S., E 137.] Charades, etc.

A medley copied from the last, with some differences and additions; the piece of music is here entitled "Princess Royal's Whim," and on the reverse are a wheel of fortune and six lines of verse, beginning "Behold this graceful Toy," etc.

Etching, coloured by hand, mounted on wooden sticks, with black carved handles.

48. Dance Fan, 1792.

In the centre a medallion engraving of Apollo, round which is the inscription "Ten Country Dances, Four Strathspeys, And Four

Reels For The Year 1792." On the body of the fan the names and music of the dances.

Etching, uncoloured, mounted on plain wooden sticks.

49. [S., E 130.] **Casino Fan.**

Along the top of the fan the four suits of cards, in the middle the head of Mercury; on the fan directions for playing Casino, inscribed "The Casino Fan." *Publish'd, 1 Jan^y, 1793, by S. Ashton, 28 Little Britain.*

Etching, uncoloured, mounted on plain wooden sticks.

50. [S., E 131.] **Dance Fan, 1793.**

In the centre a group of three children dancing, while another is seated playing the flageolet; inscribed above "Ten of the most favorite Country Dances & Five Cotillons with their proper Figures"; on the fan the names and music of the dances. *Publish'd by John Cock & Crowder, Wood Street; March 1, 1793.*

Stipple-engraving, coloured by hand, and mounted on plain wooden sticks.

51. [S., E 134.] **Dance Fan, 1794.**

In a frieze along the top of the fan fourteen caricature groups of couples dancing; in the centre the inscription "The New Caricature Dance Fan For 1794." On the fan the names and music of fourteen dances. *Publish'd as the Act directs Nov^r 10th 1798 by Stokes, Scott & Croskey N^o 18 Friday Street.*

Etching, uncoloured, mounted on plain wooden sticks.

52. [S., E 135.] **Camp Fan, 1794.**

Plans of the three camps in Waterdown Forest, Ashdown Forest, and on the Downs; inscribed above "The New Camp Fan." *Published as the Act directs May 1st, 1794, by the Proprietor, and Sold at all the Fan Shops in London.*

Etching, coloured by hand, mounted on ivory sticks.

53. [S., E 114, 115.] **Allegorical Fan.**

In the centre an oval with an allegorical composition, wherein may be discovered profile portraits of George III. and Queen Charlotte, and Louis XVI. and Marie Antoinette; on either side allegorical trophies. Inscribed "The Allegorical Fan." On the reverse, an explanation of the allegories in French. *London Published as the Act directs April 12 1794, by John Cock & J. P. Crowder Wood Street.*

Etching, partially coloured by hand, mounted on ivory sticks.

54. Almanack, 1796.

Engraved on both sides with an almanack for each month, and above each month a small oval landscape, containing the birds characteristic of each month, with description and verses beneath, inscribed "1796, Leap Year." *London Published Jan^r 1st 1796, by J. Cock & J. P. Crowder, Wood Street.*

Stipple-engravings, uncoloured, mounted on plain wooden sticks.

55. [S., E 139.] The Way of the World.

Six humorous figures, representing "Report," "Hearsay," "Some-Body," "Every-Body," "No-Body," "Candour," with a humorous description beneath; inscribed "The Way of the World, A Tale." *Published by Sarah Ashton, N^o 28, Little Britain, 1st Jan^r, 1796. Enter'd at Stationers Hall.*

Stipple-engraving, mounted on plain wooden sticks, in original case.

56. [S., E 141.] Chapel Fan, 1796.

In the centre a group of "The Resurrection of a Pious Family," after a picture by the Revd. W. Peters, and above it two figures in adoration; in the centre above the inscription "Glory to God in the Highest," and on the fan various psalms and hymns with cherubs interspersed; inscribed "Chapel Fan." *Enter'd at Stationers Hall by the Proprietor, July 1, 1796.*

Stipple-engraving, uncoloured, mounted on plain wooden sticks.

57. [S., E 140.] Church Fan, 1796.

Two medallions with compositions containing angels from designs by the Revd. W. Peters; around them The Lord's Prayer, The Commandments, and the Creed; above prayers for the King's Majesty and the Royal Family, and in the centre the Holy Ghost with three cherubs; inscribed "New Church Fan. Publish'd with the Approbation of the Lord Bishop of London." *Entered at Stationers Hall by the Proprietors, May 1, 1796.*

Stipple-engravings, uncoloured, mounted on open-work ivory sticks.

58. [S., E 136.] New Gipsy Fan.

In the centre a medallion with a half-length of a gipsy telling cards, inscribed above "The Art of Fortune Telling by Cards," and below "The New Gipsy Fan"; on the fan directions for fortune-telling by cards. *Published by D. Kerr, London.*

Stipple-engraving, coloured by hand, mounted on plain wooden sticks.

59. [S., E. 145, 146.] New Gipsy Fan.

In the centre a medallion with an old woman telling a girl's fortune from her hand ; around is the explanation of marks and signs ; inscribed "The New Gipsy Fan." On the reverse directions for fortune-telling by cards.

Stipple-engraving, uncoloured, mounted on plain wooden sticks.

60. Gipsy Fan.

In the centre a medallion with an old woman telling a girl's fortune from her hand. Floral decorations.

Stipple-engraving, uncoloured, mounted on plain wooden sticks with gilt and painted handles, in original case made by "Clarke & Co., Fan Makers, at their Warehouse, the King's Arms, near Charing Cross, Strand, London, Inventors of the much esteem'd sliding Pocket Fan."

61. New Dance Fan, 1797.

In the centre an oval medallion with three figures dancing, inscribed above "The New Dance Fan for 1797," with the names and music of sixteen dances. *Pubd. by the Proprietor, Novr 1, 1796.*

Stipple-engraving, uncoloured, mounted on plain wooden sticks.

62. [S., E 142.] New Opera Fan, 1797.

Plan of the boxes at the opera, with names of the occupants. Inscribed above "New Opera Fan For 1797," W. Cock. *Publish'd as the Act Directs for the Proprieter by Permiskion of the Manager of the Opera House, 42, Pall Mall.*

Uncoloured, mounted on plain wooden sticks.

63. [S., E 147, 148.] Fanology.

Inscribed "Fanology, or the Ladies Conversation Fan," with a cupid holding another inscription "This Fan Improves the Friendship," etc. : on the fan "Directions for the Conversation Fan," etc. *Invented by Mr Charles Francis Badini, and Published March 18th, 1797, as the Act directs, by the Proprietor, Robert Clarke, Fan Maker, N^o 26 Strand, London.*

Etching and stipple-engraving, uncoloured, mounted on red wooden sticks with carved lacquered handles.

64. [S., E 150, 151.] The Oracle.

In the centre a wheel of fortune, above which are two winged figures in clouds, one of which holds a scroll, inscribed "Oracle ;" on the fan and on the reverse, directions and explanations how to consult the oracle. *Pub. accor^d to Act, Jan^y 1, 1800, by In^o Cock, I. P. Crowder & Co., N^o 21 Wood Street, Cheapside, London.*

Etching, coloured by hand, mounted on plain wooden sticks.

65. [S., E 155.] **The Wheel of Fortune.**

In the centre a wheel of Fortune, inscribed "The Wheel of Fortune by which may be known most things that can be required," with four heads representing : "1 Bath Gypsy, 2 Norwood Gypsy, 3 Corsican Gypsy, 4 York Gypsy;" on the fan directions how to understand the wheel. *J. Fleetwood, sc., 48 Fetter Lane.*

Stipple-engraving, coloured by hand, and etching, mounted on plain wooden sticks.

66. **Divertissement pour tout age.**

In the centre a medallion with a young woman driving away an owl with a fan, inscribed "Hence Care." On the fan a medley of riddles, charades, etc; inscribed above "Divertissement Pour Tout Age." *London, Publish'd March 15, 1800, by Ashton and Hadwen, No. 2. . . .*

Stipple-engraving and etching, uncoloured, mounted on plain wooden sticks.

67. **The Real Way to Get Married, or a Trip to Gretna.**

Six scenes illustrating this, entitled "The First Impression," "Mutual Declaration," "The Refusal," "The Flight." "The Journey's End," "The Reconciliation," with verses below each. *Engrav'd and Published by Lewis Wells, Fan Maker, Warwick Str^t, Golden Square. Rob^t Hixon, N^o 6 Naked Boy Court, Ludgate Str^t, & Sold by Cameroux, Featherstone Str^t, Moorfields.*

Etching, uncoloured, mounted on plain wooden sticks.

68. [S., E 158.] **The New Pick-Nick Charade Fan.**

Three medallions containing (a) three persons in an arbour, (b) a view of a mansion and park, (c) two children with a bird; with five charades in verse, inscribed "The New Pick-Nick Charade Fan for the Year 1803."

Etching, uncoloured, mounted on plain wooden sticks.

69. **Albert Smith's Ascent of Mont Blanc, 1851.**

Engraved on both sides with scenes from Mr. Albert Smith's Ascent of Mont Blanc, August 12th, 1851; with birds and other ornaments. *Leroux et C^{ie} Fan's Manufact^r, 41, rue Notre Dame de Nazareth, Paris.*

Mounted on plain wooden sticks.

70. The Derby, 1873.

In the centre a view of the Derby Race at Epsom, on either side portraits of winners of the Derby, with names of owners and jockeys from 1857 to 1872, a space on the handle being blank for 1873.

Lithograph, uncoloured, mounted on plain wooden sticks.

DIVISION VI.—INSTRUCTIVE.**71. [S., E 122.] St. James's Park, 1741.**

A bird's eye view of St. James's Park looking south, and showing the courtyard of Buckingham House. Inscription (cut) with date *July 25, 1741.*

Etching, coloured and gilt by hand, and mounted on painted ivory sticks, in original case of Clarke & Co., Fan Makers, etc.

72. [S., E 132, 133.] The History of England.

Engraved on both sides, with written paragraphs of the history of England, headed "England since the Conquest," and concluding with "Vive Vive le Roi!" *Entered at Stationer's Hall, London Published Aug^t 10th 1793. J. Cock & J. P. Crowder, Wood S^t Cheapside. Engraved by S. J. Neele 352 Strand.*

Printed in green ink, and mounted on ivory sticks.

73. The History of France.

A similar fan to the last, with paragraphs of the history of France, headed "The History of France, from the Accession of Hugh Capet." *Engrav'd by S. I. Neele 352 Strand. London Pub Nov 30 1793 by I. Cock and I. P. Crowder, Wood Street.*

Mounted on plain ivory sticks.

74. [S., E 138.] Map of Warwickshire.

Printed on paper, slightly coloured by hand, and mounted on ivory sticks.

75. [S., E 149.] Margate, 1798.

Seven small views of Margate, with four lines of verse below each; above and below, friezes with the sea and ships; on the left a list of the Margate Packets. *Published as the Act directs June 10th 1798, by Lewis Wells, Engraver & Fan Maker, N^o 26 Leadenhall Street.*

Aquatint engraving, printed on green paper, and mounted on open-work ivory sticks.

DIVISION VII.—SUBJECTS FROM LITERATURE, ETC.

76. The Sentimental Journey.

Three medallions with scenes from Sterne's "Sentimental Journey," representing "Yorick & the Monk," "La Fleur & Madame de L" "Yorick & the Glovers Wife," with quotations below each. On a scroll the inscription "Sternes Sentimental Journey." *Publish'd as the Act directs by the Proprieter Ap^t 1, 1796.*

Stipple-engraving, coloured by hand, mounted on open-work wooden sticks.

77. The Passions.

Ten small medallions, illustrating Collins's "Ode on the Passions," with forty-four lines of quotations in four columns below them ; above the inscription "Collins' Ode on the Passions."

Stipple-engraving, uncoloured, mounted on plain wooden sticks.

78. The Road to Ruin.

Six scenes from the play of "The Road to Ruin," with quotations. *Simpkins sc. Clements Inn. Published by Dyde & Scribe, Pall Mall London.*

Etching, coloured by hand, on a ground shaded with wavy lines, mounted on black wooden sticks, in original case.

79. [S., E 156, 157.] The Queen of Hearts.

Engraved on both sides with humorous scenes from the four suits of cards, with verses commencing "The Queen of Hearts She made some Tarts," etc., "The Queen of Clubs Made Sillabubs," etc., "The Queen of Spades She beat her Maids," etc., "The Diamond Queen Was one Day seen," etc.

Etchings, uncoloured, mounted on plain wooden sticks.

FOREIGN FANS.

FRENCH.

DIVISION I.—HISTORICAL.

80. [S., F 11.] **England and America (Satirical).**

A satirical representation of the separation of America from England. In the centre stands a cow representing England, with a man, representing America, sawing off its horns, and another, representing Holland, milking it, a third, representing Spain, being ready to receive the milk. On the left a lion, also representing England, with a man who has just cut off its right paw, and a man, representing France, trampling on the lion's back and carrying off a basin of milk. On the right two figures, representing France and America, embracing. On the extreme left two figures, representing Englishmen in despair with a packet, labelled "Tee," and some stamped papers by them. On the extreme right a group of figures, representing the powers of Europe, with a paper inscribed "Epoque fatale 4 Juillet, 1776, le 13 May, 1778." On the reverse a printed key to the figures.

Etching, coloured by hand, mounted on plain ivory sticks.

81. [S., F 12.] **The Capture of Grenada.**

A sea fight between English and French ships. On the left a man leaning on a stone, inscribed with a lion and "Ils jettent Leur Poudre au moineau," and on the right another man standing by a stone, inscribed with a fleur de lys and "Lille de la grenade La flotte françoise donne la chasse a la flotte Angloise qui tire en vain à boulet sur elle les françois bien tranquille sur le Vaisseau regardent les autres." This fan alludes to the capture of the island of Grenada in the West Indies from the English by the French fleet under Comte d'Estaing in July, 1779.

Etching, coloured by hand, mounted on plain wooden sticks.

82. [S., F 14.] **The Birth of the Dauphin, 1781.**

In the centre a female figure with a crane by her, representing Immortality, stands by an altar and displays the infant Dauphin on a cushion to another female figure, representing France, who kneels and offers a basket of hearts. Above a cupid bears a crown and a ribbon with a star, and on the right another cupid is engaged with a smoking censer. In the background are seen various festivities, held on the birth of the prince. Above the whole an inscription "Le

Dauphin présenté par l'immortalité, la France saisie d'admiration offre pour hommage a son Prince cheri les cœurs unis et respectueux de ses fidele sujets."

Etching, coloured by hand, on a light blue ground with brown border mottled with black and white, mounted on plain brown wooden sticks.

83. [S., F 15.] The Birth of the Dauphin, 1781.

Portraits of Louis XVI. and Marie Antoinette, standing. Near the latter the infant Dauphin advances to meet his father, and above a genius floats in the air, holding a wreath and two shields of arms. On either side of the fan verses entitled "Chanson sur la Naissance du Dauphin. Air, de la Pantoufle. Vénus, en ce jour," etc.

Etching, coloured by hand, on a white ground, with spots and flowers painted by hand, mounted on plain ivory sticks.

84. [S., F 27.] L'Assemblée des Notables, 1787.

In the centre on a dais Louis XVI. seated in royal robes on a throne with a royal prince on each side. On the left four nobles seated, with M. Calonne reading a speech and a clerk seated at a table, and on the right six ecclesiastics seated, with a courtier advancing towards the throne. Inscribed above the throne "L'Assemblée des Notables commencée le 22 Fevrier, 1787." On the reverse are written the King's speech, an extract from M. Calonne's speech, and a popular song entitled, "Ronde Joieuse a l'Occasion de l'Assemblée des Notables. Air Nous n'avons qu'un tems a vivre," and commencing "Louis s'occupe sans cesse Du bonheur de ses sujets," etc.

Etching, coloured by hand, and mounted on plain wooden sticks.

85. L'Assemblée des Notables.

In the centre the King seated in royal robes on a throne. On the left three nobles seated, and on the right three ecclesiastics, with M. Calonne reading a speech. On either side stanzas of verses commencing "Eh quoi lorsque chacun vente La bonté de notre Roi," etc.

Etching, coloured by hand, with blue spotted ground, mounted on plain wooden sticks.

86. [S., F 34.] Louis XVI. and Necker, 1788.

In the centre Louis XVI. seated on a throne on a dais, holding in his right hand a paper, inscribed "Je veux faire le bien" and in his left another, inscribed "Mes interets sont en Minerve," and on his left Necker, under the guise of Minerva, standing on the steps of the dais and holding a paper inscribed "le bien de la patrie et celui de

l'Etat." On the left are two men, one kneeling with a paper inscribed "Egalités d'Impôts," another standing with a paper inscribed "Reforme des Fermes." On the right are figures of a nobleman, Lamoignon, standing with a paper inscribed "Nous abdiquons," and an ecclesiastic, Loménie de Brienne, seated with a paper inscribed "Nos privileges." Above the whole an inscription "La France par Brienne au bord de son tombeau. Conduite par Necker renaîtra de nouveau : Necker a de Pallas la Sagesse et l'Egide, et le juste Louis ; a Minerve pour guide." On either side verses commencing "Le Roi veut donner a la France," etc., to the music and air "du Vaudeville des deux morts."

Etching, coloured by hand, on a green ground with flowers and gilt ornaments painted by hand, mounted on plain wooden sticks.

87. [S., F 35.] Louis XVI. and Necker.

In the centre within a glory of sun-rays medallion busts of Louis XVI., inscribed "Louis Auguste XVI." and Necker, inscribed "Mr. Necker," the latter held by a figure of Minerva floating in the air, behind whom are books entitled "Hospitaux et prisons, administration des finances, comptes rendu," while a figure representing France, kneels before them near a box, into which gold falls from a cornucopia. On the left a genius floats in the air with the emblems of justice, and a sea, with a ship emblematical of commerce, is seen in the background. On the right are two figures, one kneeling with a basket of hearts. Above is the inscription "Vox Populi, Vox Dei." On the reverse a poem entitled "Couplets à Mr. Necker par Mr. Deduit auteur des chansons patriotique air de Tarare."

Etching, coloured by hand, with slight gilt ornaments, mounted on plain ivory sticks with carved and painted handles.

88. [S., F 36.] Popularity of Louis XVI.

Louis XVI. is seated on the right between two female figures, one representing Justice, while four other allegorical figures stand before him. Below is an inscription "Un Monarque animé du desir de bien faire Au sein de ses sujets recherche la lumiere, O France tu le vois, Louis lit dans ton cœur Et bientôt sur ton front il verra le bonheur."

Etching, coloured by hand, with trophies and floral ornaments hand painted in black, mounted on black sticks with silvered ornaments on open-work handles.

89. [S., F 40.] Les Etats Généraux. 1789.

In the centre the figure of Louis XVI. in royal robes, with his right hand leaning on a portrait bust of Necker and holding a cornucopia, from which issues money. On his right kneels a man in

clerical dress, and a peasant with a spade on the ground by him, and a ship on the sea behind. On his left kneels a soldier in armour with drawn sword, behind whom is a fortress and cannon. A figure of Justice stands behind the King. Inscribed above "L'Heureuse Union des trois Etats Généraux sous le bon plaisir de Louis Auguste XVI. par les soins de M^r Necker en 1789." On the reverse a song entitled "Chanson sur l'Assemblée des Etats Généraux," to the air "Du Marechal," commencing "Enfin nos Etats Généraux Vont mettre la fin à nos maux," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

90. [S., F 39.] Les Trois Ordres.

Three figures in medallions, representing the three orders of the Etats Généraux, entitled severally "Clergé," "Noblesse," "Tiers Etat."

Etchings, coloured by hand, mounted on pierced wooden sticks.

91. [S., F 45.] Dons Patriotiques, 1789.

Three medallions, in the centre Louis XVI. and the Dauphin standing before an open box, inscribed "Dons Patrio^s des Citoyen et Citoyennes," the lid of which is held open by a winged figure of Necker, who takes a bag of money out of the box; in the air are figures of Henry IV. and Sully, floating on clouds, and on the ground papers lettered "Pensions:" on the upper margin an inscription "A ces Nobles traits Henry IV. et Sully reconnoissent les François," on the lower "Louis XVI., Montrant à son Fils le Zele des François." On either side a medallion with double portraits, inscribed "Louis XVI. et le Dauphin," and "Henry IV. et Sully."

Aquatint engravings, coloured by hand, with hand-painted gilt and floral ornaments, mounted on ivory sticks with metal ornaments.

92. [S., F 46.] Contributions.

In a thick wood a lady and gentleman driving towards the left, with a packet under the carriage, inscribed "Contributions;" on the left a woman and an official both on horseback, riding towards the right. This fan seems to allude to the contributions to the revenue, enforced by Necker in 1789.

Stipple-engraving, coloured by hand, mounted on plain wooden sticks.

93. [S., F 41.] The Taking of the Bastille, 1789.

View of the Bastille, with a white flag floating from one of the towers; in front soldiers with pikes and cannon, and in the centre the governor, M. de Launay, taken prisoner by the grenadier Jamé and the clockmaker Hemert. Numbers on the figures and buildings,

referring to names written on either side ; viz., "1, M^r de Launay pris par le Grenadier et le Comp^{on} Horleger," "2, Pavillon blanc," "3, Maison de M^r de Launay," etc. Inscribed above "Prise de la Bastille par les bourgeois et les braves Gardes Françaises de la bonne Ville de Paris, le 14 Juillet 1789. Dédée à la Nation." with a poem in six stanzas, to the air "de la Béquille a barnaba," commencing "Ah la belle Journée," etc.

Etching, coloured by hand, mounted on plain ivory sticks.

94. [S., F 42.] The Taking of the Bastille.

View of the Bastille with the drawbridge down ; on the left the governor M. de Launay led prisoner by Jamé and Hemert, and behind him another officer, also prisoner between two soldiers ; on the right a procession of soldiers headed by Elie, carrying the paper of capitulation on his sword, before whom kneel two Invalides imploring mercy. The principal figures are numbered, referring to descriptions on either side of the fan ; viz., "1^{er} M^r de launay gouverneur de la bastille, 2^{em} le S^r Jamé natif de dole en franche comté grenadier au garde francaises," etc. On the reverse a song entitled "La Prise de la Bastille, Couplets Patriotique Par M^r Déduit" to the air "dans les gardes Françaises."

Etching, coloured by hand, mounted on plain ivory sticks.

95. [S., F 43.] The Taking of the Bastille.

In the centre a view of the Bastille, with the victorious assailants issuing from it, the governor being dragged along in custody, another officer being murdered on the ground, and another figure thrown from the battlements.

Aquatint engraving, coloured by hand, and mounted on pierced wooden sticks, in its original case.

96. The Taking of the Bastille.

View of the Bastille, with the conquerors issuing over the draw-bridge, headed by "Le Lieutenant" in custody of "Ely" and "Arne," then "Le Major" in custody of "Dubois" and "Estienne," followed by "De Launay le Gouverneur" in custody of "Humbert et Hulin ;" each person with his name inscribed above him ; above is the inscription "Prise de la Bastille par les Gardes Françaises et les Bourgeois de Paris le 14 Juillet 1789." On the reverse a "Precis Abregé de la Prise de la Bastille Le 14 Juillet 1789" ending "Vive Louis XVI. Pere des Francais et Roi d'un Peuple libre," and a poem in four stanzas, entitled "L'Epoque de la Liberté," to the Air "On Compterait les Diamants," and commencing "Vive, Vive la liberté."

Etching, coloured by hand, with painted and spangled ornaments and silk fringe, mounted on plain wooden sticks.

97. Souvenir de la Bastille.

Printed in 1889, with a view of the Bastille and the neighbouring street, with the date "1789," and on a scroll "Souvenir de la Bastille." *Imp et Fabrique d'Eventails Rabiet. J. Ganné Succ^r, 63 Boul^d Ménilmontant, Paris. Degovernay, Editeur, 28 Rue Mazarine, Paris.* On the reverse the words "Vive le Roy 1789," and a fleur de lys stamped in violet ink.

Lithograph mounted on plain wooden sticks.

98. [S., F 44.] Louis XVI., Lafayette, Bailly.

Three portrait busts in medallions of the Marquis de Lafayette, elected commandant of the city of Paris in 1789, Louis XVI. and Bailly, elected mayor of Paris at the same time.

Stipple-engravings, printed in colours, mounted on pierced wooden sticks.

99. [S., F 61.] Les Droits de l'Homme, 1789.

In the centre a figure of Liberty seated on a pedestal, holding in her right hand a staff with the cap of liberty, and resting her left on a tablet inscribed "Droits de l'Homme"; on either side peasants, guards and citizens saluting, dancing with garlands, or offering baskets of flowers. On either side of the fan the words of a song to an "Air Connu," commencing "Veillons au salut de l'empire."

Etching, coloured by hand, mounted on plain wooden sticks.

100. [S., F 69.] La Liberté.

A statue of Liberty on a pedestal, inscribed "Liberté, Egalité, Fraternité, Unité," holding a plummet and triangle in her right hand, and a staff surmounted by a cap of liberty with a tablet in her left; on either side figures of peasants dancing or offering flowers, and verses to the air "Adieu donc dame Françoise," commencing "Chanter est un bon presage."

Etching, coloured by hand, mounted on plain wooden sticks.

101. [S., F 60.] La Liberté.

Statue of Liberty on a pedestal, inscribed "La Liberté Patrone des Français," holding a plummet in her right hand, and the fasces surmounted by a cap of liberty in her left; a peasant, women, children, and soldiers are before the statue in front.

Etching, coloured by hand, with hand-painted ornaments on a blue ground, mounted on plain wooden sticks.

102. [S., F 49.] Le Déménagement du Clergé.

A large group of monks, nuns, bishops, etc., journeying along a road with furniture, bales of goods, vessels, etc.; in the centre a cart

full of baggage, on which is seated an ecclesiastic with an inscription "J'ai perdu mes bénéfices, Rien n'égale ma douleur," while a monk rides on the horse drawing the cart, and holds a flag, inscribed "Guidon."

Etching, coloured by hand, with hand-painted and gilt ornaments, mounted on plain wooden sticks.

103. [S., F 54.] Le Serment Civique, 1789.

In the centre a flaming altar, on the front of which are three flaming hearts and a cap of liberty. On either side stand Bailly in mayor's robes and Lafayette taking the oath; and behind each of them four soldiers, and above them a cupid bearing a scroll, inscribed "Le Serment Civique." On either side verses of a poem to the "Air: des Dettes," commencing "Français quand je pense a nos maux," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

104. [S., F 55.] Désespoir des Pensionnaires.

In the centre a group of figures, some of whom are lamenting the loss of pensions, and others jeering at them; on the wall placards inscribed "revolution de Paris, 1790," "Avis, le Moderater l'ami du peuple"; inscribed above "desespoir des pensionnaires." On either side of the fan a short historical summary, commencing "quant à l'année Courante a Compter du premier janvier 1790. Suspension de payement jusqu'a premier juilliet prochain," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

105. [S., F 50.] Fête de la Fédération, 1790.

Three medallions; in the centre a view of the altar in the Champ de Mars, on which stands Lafayette with the tricolour flag with numerous spectators, soldiers, etc., inscribed above "Le serment fait sur l'Autel de la Patrie le 14 Juillet 1790, la voix de M^r la Fayette, Major de la Confederation s'est fait entendre au Champ de Mars." On either side, portrait busts of Louis XVI., inscribed "Louis XVI., Roi des Français ne a Versailles le 23 Aoust 1754," and Lafayette inscribed "M. De La Fayette Com. Gén. de la Garde Nat. Parisienne."

Stipple-engravings, coloured by hand, mounted on pierced wooden sticks.

106. [S., F 51.] Fête de la Fédération.

View of the altar in the Champ de Mars, and the surrounding booths, arches, etc., with groups of soldiers dancing or looking on. On either side eight verses of a poem, commencing, "Voila la Fête de la Fédération," etc. to the air "Vive Henri IV."

Etching, coloured by hand, mounted on plain wooden sticks.

107. [S., F 53.] Le Serment de la Liberté.

In the centre a flaming altar, above which floats a cupid with a torch; on either side stands Louis XVI. in royal robes and Lafayette, both taking the oath, and on either side again a gentleman saluting a lady; inscribed above "Le Serment de la Liberté par M^r. le Marquis de la Fayette Command^t Général de la Garde Nationale parisienne; Où le Garand de la félicité Française"; on the reverse a similar inscription with six stanzas of verses to the air "De la Romance de Sargines," commencing "Pour la rendre heureuse a jamais," etc.

Etching, coloured by hand, mounted on carved and painted ivory sticks.

108. [S., F 10.] Le Serment d'Amour.

Three medallions; on the left a portrait of "Louis XVI., Roi des Français ne a Varsailles le 23 Aoust 1754," in the centre a group of three children, with a dove held by a string and an empty cage, from a design by T. Stothard, and on the right a small medallion, with lovers embracing, while two cupids hold a slab inscribed "Le Serment d'Amour."

Stipple-engravings, the portrait coloured by hand, mounted on pierced wooden sticks.

109. [S., F 37.] Le Serment de l'Amour.

Three medallions; in the centre the royal arms of France, crowned and resting on the back of an eagle, on the left a woman advancing with a garland towards a flaming altar, on the right a pair of lovers, the man offering a garland to a statue of cupid.

Stipple-engravings, coloured by hand, mounted on pierced wooden sticks.

110. [S., F 68.] Le Serment de l'Amour.

Three medallions; in the centre two women with a cupid, on the left two lovers with two cupids bearing a slab inscribed "Le Serment d'Amour," and on the right, Apollo in the chariot of the sun, riding above the fleur de lys, and inscribed "Notre courage nous a donné des armes et notre union la liberté."

Stipple-engravings, uncoloured, mounted on pierced wooden sticks.

111. [S., F 57.] La Soirée des Poignards, 1791.

Scene in the Tuileries on February 28, 1791, when a number of armed men, known as "les chevaliers de poignard" entered the Tuileries in order to rescue the King, but were seized and disarmed by the national guard. Above the inscription "Arestation et Désarmement de gens suspects au Ch^{an} des thuileries le 28 F^{er} 1791

à 10h du soir." On either side, six verses of a poem, entitled "La Soirée des Poignards," "Air ah le Bel Oiseau Maman," commencing "Quoi l'habit bleu vous fait peur," etc.

Etching, coloured by hand, with painted and gilt ornaments, mounted on plain wooden sticks.

112. [S., F 67.] République Française.

A party of peasants seated at an *al fresco* meal, five others dancing, and two making music; above them the inscription "République Française"; at the sides, verses to the air "du Menuet de la Mamotte," commencing "J'Aime l'Amour et je chéris le vin," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

113. [S., F 59.] Pétion, 1791.

In the centre a figure of liberty, holding a staff surmounted by the cap of liberty, presents a scarf to Pétion as mayor of Paris; on the left he is saluted by a man and boy, on the right by a woman with an olive branch; above is the inscription "L'Heureux Choix," on either side two stanzas of verse to the air "Avec les jeux dans le village, &c.," commencing "Vous que l'amour de la Patrie," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

114. Constitution.

Three medallions, in the centre three maidens offering flowers to the god of love; on either side emblematical figures of "Abondance" and "Constitution."

Stipple-engravings, uncoloured, mounted on pierced wooden sticks.

115. [S., F 58.] Mirabeau.

Medallion profile portrait of Mirabeau, who died on April 2, 1791, inscribed "Honoré Gabriel Riquetti, C^{te} de Mirabeau Mort le 2 Avril, 1791."

Stipple-engraving, uncoloured, with floral and other ornaments painted by hand, yellow silk fringe, mounted on plain wooden sticks.

116. [S., F 74.] Assignats. 1791, etc.

A medley of assignats, issued in 1791 and following years, with one playing card, the seven of diamonds.

Etching, uncoloured, mounted on plain wooden sticks.

117. [S., F 73.] Assignats, 1791, etc.

A medley of assignats, issued in 1791 and following years.

Etching, uncoloured, mounted on plain wooden sticks.

118. [S., F 75, 76.] Assignats, 1791, etc.

A medley of assignats of the years 1791-2; on the reverse two figures, one entitled "Jean qui Pleure" seated at a table covered with assignats, above which is written "Ils sont tombés," and again "Vous êtes Etonnés je m'en apperçois Bien. Qu'avec tant de papier je ne possède Rien," the other entitled "Jean qui rit," seated at a table with boxes and bags of money, above whom is written "Il se désole," and again "A le certaines gens, je ne me suis point fié. Ce Resultat pour moi, vaut mieux que du papier."

Etchings, slightly coloured by hand, mounted on plain wooden sticks.

119. [S., F 62.] Louis XVI. and Marie Antoinette.

Two busts conjoined in a medallion, profiles to the left printed on silk on a blue ground; the body of the fan gauze with spangles and fleur de lys, and on a violet border above the inscription "Lache qui t'abandonne," worked in spangles.

Stipple-engraving, mounted on plain ivory sticks with metal handles.

120. Louis XVI.

A small fan with a medallion of Louis XVI., inscribed "Louis XVI, Roi de France."

Stipple-engraving, coloured by hand and printed on silk, mounted on painted red sticks.

121. [S., F 64.] Testament de Louis XVI.

Three medallion portraits; in the centre "Louis XVI.," on the left "Louis Charles Pr^{ce} R^{al} né a Versailles le 27, Mars 1785," on the right "Mar^{ie} Ther^{se} Ch^{te} M^{me} Fille du Roi, née a Vers^{les} le 19, x^{bre} 1778;" above is the inscription "Testament de Louis XVI. Mort le Lundi 21 Janvier 1793." On the reverse of the fan the will of Louis XVI., written out at length.

Stipple-engraving, coloured by hand, mounted on plain wooden sticks.

122. [S., F 63.] Testament de Louis XVI.

In the centre a medallion containing eight bust portraits of members of the royal family. Above is the symbol of immortality and the inscription "Testament De Louis Seize Né Le 23. Aoust 1754. Mort Le 21. Janvier 1793." On either side the will of Louis XVI. written out at length.

Stipple-engraving, printed in red and black, mounted on plain wooden sticks.

123. Le Songe.

A woman seated sleeping by a tomb in a rocky cemetery. On a tomb in the centre, below which is the inscription "Le Songe,"

stands a figure of Louis XVI., a piece of thin paper being pasted over it, through which the figure can be seen against the light.

Line-engraving, uncoloured, mounted on plain wooden sticks.

124. [S., F 65.] Marat and Lepelletier.

In a medallion a figure of Liberty seated between medallion portraits of Jean Paul Marat and Louis Michel Lepelletier de Saint Fargeau, both assassinated in 1793, with the inscription "Marat," "Liberté Unité," "Peletier."

Etching, printed in brown, with caps of liberty and other ornaments painted by hand, mounted on plain wooden sticks.

125. [S., F 66.] Marat, Lepelletier, Chalier and Barra.

Two medallions supported by figures of Fame and Liberty; in the left medallion portraits of Marat and Lepelletier, in the right busts of Marie Joseph Chalier, executed at Lyons in 1793, and Jean Barra, a drummer killed at the age of fourteen. Above are a radiant eye in the heaven and a hand holding a plummet and triangle, and on either sides verses to the "Air Vaillons au Salut de l'Empire," commencing, "En jettant les yeux sur ce buste," &c.

Etching, partly coloured by hand, mounted on plain wooden sticks.

126. [S., F 70.] Capture of Toulon, 1793.

View of the fort with soldiers besieging it. Inscribed above "Prise de la Ville de Toulon par l'armée des républicains français." On either side four stanzas of verse, commencing "Veillons au salut de l'empire," etc.

Etching, coloured by hand, with hand-painted ornaments, on a pink ground, mounted on plain wooden sticks.

127. [S., F 52.] Fête de l'Être Suprême, 1794.

View of the mountain erected in the Champ de Mars on the occasion of the fête de l'Être Suprême, held on 20 prairial (June) 1794.

Etching, coloured by hand, with hand-painted ornaments, mounted on plain white ivory sticks.

128. [S., F 71, 72.] Costumes of the Revolution.

Fifteen figures in a row wearing the official robes of members of the revolutionary government. On the reverse a medallion with symbolical figures of France and Spain embracing, and an inscription "Paz y Union de la Francia y España."

Etchings, coloured by hand, mounted on plain white sticks.

129. [S., F 77.] Notre Dame de Lorette.

In the centre a representation of the figure of the Virgin Mary at Loretto, and at the sides views of the Santa Casa and various relics with descriptions and a history above. In the centre above is the inscription "N^{tre} D^{me} De Lorette envoyée à Paris par le Général en Chef Buonaparte." This fan alludes to the removal of this sacred image from Loretto to Paris by Napoleon in 1797.

Etching, coloured by hand, mounted on plain wooden sticks.

130. Siège d'Anvers.

In the centre a French general on horseback, with another mounted officer by him, and others behind. On the left French troops attacking a castellated fort, and on the right a sluice, letting water through from a river on which are a sunken ship, and another which has just been blown up. Called "Siège d'Anvers."

Etching, coloured by hand, mounted on plain wooden sticks.

131. [S., F 79.] Napoleon Bonaparte.

In the centre a figure of Napoleon Bonaparte standing by a figure of Peace, who holds an olive branch, and between them a stone inscribed "Bonaparte et La Paix." Right and left figures of Commerce and Agriculture, and behind figures of peasants among bushes in attitudes of joy.

Etching, coloured by hand, mounted on plain wooden sticks.

132. [S., F 78.] Napoleon Bonaparte.

In the centre Napoleon Bonaparte standing, crowned by figures of Fame and Peace, pointing to a map of Europe, held in the right hand by a figure of the French Republic, which also holds in the left a tricolour flag inscribed "Nouvelles Republiques, Regne des Arts Alliance avec les Français," and has by her a pedestal with a crowing cock standing on a book. Towards the left a figure of Victory inscribing the names of Napoleon's generals on a monument. Above in a glory the inscription "Paix Glorieuse An VI^e."

Etching, coloured by hand, mounted on plain wooden sticks.

133. [S., F 81, 82.] The Nicaragua Canal.

On the front of the fan a map of Central America with the lake of Nicaragua and the surrounding country (part missing in the centre). On the left a group of figures representing the four Regions of the world listening to Mercury, who points out the course of the proposed canal; on the right another group of the King of Spain listening to the voice of Fame urging him to complete the canal. Around the margins of the fan a frieze of ships, tritons, etc. and a

summary of M. La Bastide's investigations. On the reverse a map of North America (part missing in the centre), and on the left a detailed description of the map. This fan alludes to M. La Bastide's scheme of a canal between the Pacific and Atlantic oceans through the lake of Nicaragua. [*See also FRENCH FAN-LEAVES No. 215.*]

Etchings, coloured by hand, and mounted on ivory sticks with metal ornaments.

134. The Provisional Government of 1848.

Eleven bust portraits in a row of Albert, Floçon, Crémieux, Arago, Lamartine, Dupont de l'Eure, Ledru-Rollin, C. Pagès, Marie, Marrast, and Louis Blanc.

Lithograph, uncoloured, mounted on plain wooden sticks.

DIVISION II.—SOCIAL.

135. [S., F 22.] Cagliostro.

Two scenes from the life of the famous charlatan, Cagliostro; in the left-hand scene Cagliostro in Moorish dress, leading a young woman, also in Moorish dress, followed by three servants, to a boat in a quay; in the distance a ship on the sea. Inscribed above "Départ de Cagliostro pour l'Isle de Malthe." In the right hand scene the wife of Cagliostro is seated at a table, on which are phials and bottles; Cagliostro stands by the table, while another man introduces a man with a wooden leg. The body of the fan covered with small hand-painted flowers, spangles, etc.

Etching, coloured by hand, mounted on plain ivory sticks.

136. [S., F 23.] Cagliostro.

In the centre a scene in a room with a lady seated on a chair and an abbé standing by the chimney piece, both listening to Cagliostro, who stands on the right, while a girl is concealed behind a screen on the left. On the left of the fan Cagliostro sits in prison, and on the right he is receiving an invalid man and woman. On the reverse three stanzas of verse, entitled "Couplets pour M^r de Cagliostro," to the air "il faut attendre avec Patience." This fan perhaps refers to the affair of the Diamond Necklace.

Etching, coloured by hand, mounted on plain ivory sticks.

137. [S., F 18.] Une Folie Chasse L'Autre.

A procession consisting of an old woman with a cup and ball (Bilboquet), a lawyer with a manikin, which has moveable joints (Pantin), a tavern-keeper with a jug of beer (Ramponeau), a man with

a revolutionary flag, cap and lantern (Janot), and finally a general issuing ferociously from a tent (Malbrouk), behind whom stands a jester in derision. Inscribed above, "Une Folie Chasse L'Autre," and on either side descriptive verses beginning "Un rien suffit pour nous séduire," to the air "Chacun à son tour." Hand-painted ornaments and gilding on the fan.

Etching, coloured by hand, mounted on plain ivory sticks.

138. [S., F 20.] The Balloon Ascent of MM. Charles and Robert, 1783.

In the centre a scene representing the departure of M. Charles and M. Robert in their balloon in 1783. In the centre is the balloon with one of the aeronauts in it. On the left a group of people, to whom the other aeronaut is speaking; and on the right two members of the royal family, a courtier and a servant with a horse. On the reverse five stanzas of verses and two lines of music, entitled "Le Globe des Thuilleries, Où le Char Volant, sur l'air: l'amitié vive et pure." Hand-painted floral and dotted ornaments.

Etching, coloured by hand, mounted on plain wooden sticks.

139. [S., F 19.] The Balloon Ascent of MM. Charles and Robert, 1783.

In the centre the balloon with the two aeronauts among floral and spangled decorations. This side entirely painted by hand. On the reverse a description in verse, with one line of music to the "Air: de Malborough," commencing "Au temple de Mémoire Consacrons," etc., and concluding "Ces Couplets sont sur le Globe enlevé aux Thuilleries le lundi 1^{er} X^{bre}, 1783."

On silk, mounted on plain ivory sticks.

140. The Balloon Ascent of MM. Charles and Robert, 1783.

In the centre the balloon with the two aeronauts; on either side another balloon, with star spangles and dotted ornaments. This side entirely painted by hand. On the reverse eight stanzas of verse, the first set to music entitled "Chanson du Globe Aërostatique" to the "Air: Ou allez-vous M. l'Abbé," and commencing "Des bulles de savon et d'eau."

Mounted on plain ivory sticks with carved handles.

141. [S., F 21.] Balloon Ascent of M. Blanchard.

In the centre a scene representing the ascent of M. Blanchard in his balloon with four rudders. Inscribed above, "La Phisico Mécanique Ou le Vaisseau Volant de M^r Blanchard, Air de la Meuniere." On

either side four stanzas of verses, commencing "Oh parbleu voici du plaisant, Vive la Phisque," etc. Painted flowers on perforated lace pattern.

Etching, coloured by hand, mounted on plain ivory sticks with painted handles.

142. [S., F 86.] C'est une Mouche qui nous pique.

Three scenes ; in the centre a man seated on a chair, holding a purse towards two young women, while behind him stands another woman, holding a small mirror towards her face, near which a fly hovers ; on the left a lady and gentleman playing cards at a table, the latter, leaning back in his chair with his hand to his chin, above which a fly is hovering ; on the right a man seated at a table, resting his right hand with a pen in it on a leaf of paper lying on the table, and holding a palette and paint brushes in his left, while a fly hovers near his hand. Hand-painted and gilt ornaments on the fan. On the reverse seven stanzas of verse, entitled "C'est une Mouche qui nous pique. Par M^r. Deduit, Air : on compterait les Diamans."

Etching, coloured by hand, mounted on plain ivory sticks.

143. [S., F 89.] La Nouvelle Poste de Paris.

In a street in Paris, with an arch in the background, are various figures or groups. In the centre are a market woman seated, and a milk woman standing ; on their left is a gentleman pointing out to a lady, who holds a field-glass to her eyes, a winged figure floating in the air blowing a trumpet, to which is appended a paper inscribed "a paris a paris." On the extreme left is a gentleman saluting a lady, who is reading a love letter, and a postman with a wallet on his back and a dog barking at him ; on the right a man carrying a ladder and another pair of lovers, to whom another postman brings a letter, inscribed below "La Nouvelle poste de paris." On the reverse a group of flowers, roughly drawn and coloured.

Etching, coloured by hand, mounted on plain ivory sticks.

144. [S., F 5.] Cabriolet Fan.

Two bands with small scenes ; the upper band contains in the centre a gentleman and lady driving in a cabriolet drawn by one horse. On either side are a cottage with figures before it, a village skating scene, a lady and gentleman drinking and smoking, a woman at a refreshment bar, a party of dancers, and a fountain. The lower band contains two grotesque cabriolets and other figures. On the reverse are flowers roughly painted by hand.

Etchings, coloured by hand, mounted on plain wooden sticks, with painted flowers on the handles.

145. Cabriolet Fan.

Two bands, as in No. 144 ; in the upper band a cabriolet in the centre, among scenes from country life, such as fishermen, refreshment bar, promenade and reapers ; in the lower band a grotesque cabriolet in a landscape with floral ornaments.

Etchings, coloured by hand, mounted on plain wooden sticks.

146. Les Incroyables.

Two gentlemen driving in a park, seated in a very high cabriolet drawn by two horses, meeting a lady in an ordinary cabriolet with a groom, while near her stands another lady with a whip ; around are various spectators, all individually being in the costume of the "Incroyables" in the later years of the French Revolution.

Etching, uncoloured, mounted on plain wooden sticks.

147. [S., F 105.] Les Ruses de l'Amour.

Six small painted scenes, entitled "Ce N'Est Pas Sa Faute," "Le Mari En Defaut," "La Bonne Mere," "Les Surveillans En Defaut," "Le Danger du Sommeil," "L'Heureuse Peche ;" below each a verse, set to airs, and in the centre a cupid with inscriptions ; above "Les Ruses De L'Amour," and below "A Vous," and verses commencing "C'est a vous que j'adresse," to the air "Chamante Boulangere."

Printed on silk, and mounted on ivory sticks with metal ornaments.

148. [S., F 93, 94.] La Petite Poste de l'Amour.

Ten full length figures of men, inscribed above "Le Chasseur," "Le Philosophe," "Le Soldat," "Le Financier," "l'Yvrogne," "l'Abbé," "Le Fort de la Halle," "Le Marquis," "Le Paisan," "Le Robin," with verses under each ; in the centre a flying cupid, inscribed above "La Petite Poste De L'Amour," with verses below to the "Air: Je suis Lindor," commencing "Je sais servir," etc., and below the verses directions, commencing "l'Amusement de cet Evantail, est de savoir," etc. On the reverse ten similar figures of women, entitled "La Plaideuse," "La Paisanne," "La Coquette," "La Poissarde," "La Dévote," "La Buveuse," "La Soubrette," "La Vivandière," "La Liseuse," "l'Amazone," with verses beneath each ; in the centre a flying cupid within a wheel, inscribed above, as before, with directions below, commencing "Pour connoitre cette Eventaille," etc.

Etchings, coloured by hand, mounted on plain ivory sticks.

149. La Petite Poste de l'Amour.

A similar fan to No. 148, engraved on one side only, with ten similar figures of men, the same verses and names below each, and the directions as before, but along the bottom of the fan.

Etching, coloured by hand, mounted on plain wooden sticks.

150. [S., F 91, 92.] Loterie de l'Amour.

In the centre a trophy, containing the inscription "Loterie De L'Amour," with a long description below it, commencing "La Loterie sera toujours tenue," etc. ; on each side a set of four figures with numbered inscriptions, headed "Amour" under each, and above each set the inscriptions, "Bureaux," "A La Liberté," "Au Désir," "A L'Espérance," "Au Hazard," "A L'Occasion," "Au Plaisir," "Au Secret," "A La Fidélité." On the reverse a cupid standing in the centre, with an inscription below, commencing "Qui que tu sois," etc., and on either side figures of cupids, entitled "Amour Curieux," "Amour Dormeur," "Amour Voleur," "Amour Vainqueur," "Amour Malin," "Amour Galant," "Amour Respectueux," "Amour Heureux," with numbered and lettered inscriptions below.

Etchings, coloured by hand, mounted on red and gilt lacquered sticks.

151. Le Triomphe de l'Amour.

Six small groups, representing various kinds of lovers, with verses below each ; in the centre a cupid among clouds, in a circle of rays, inscribed beneath, "Le Triomphe De L'Amour Par M^r. Déduit," with verses below.

Etching, coloured by hand, hand-painted and gilt ornaments with spangles, mounted on plain wooden sticks.

152. [S., F 103.] Le Triomphe de l'Amour.

In the centre a cupid standing with two doves billing at his feet, inscribed above, "L' Triomphe De L'Amour," below verses commencing "On prend toujours des tourtereaux," etc. At the sides six scenes of lovers in pastoral dress, with verses below each.

Etching, coloured by hand, mounted on plain ivory sticks.

153. [S., F 96, 97.] Recréation Honnête.

In the centre an oval medallion engraved in stipple, containing two young women, one of whom offers a garland to a bust of Apollo ; on the body of the fan a number of compartments on a green stippled ground, each containing a numbered rebus or inscription, with an inscription in the middle of the fan, commencing "Récréation Honnête. La Dame tenant l'Éventail levé," etc., and below in the

margin "Demandes de la Dame a faire au Cavalier." On the reverse a number of similar compartments on a white ground, with a quantity of words in the centre, printed in reverse, and entitled "Mots des Logogriphe," with an inscription below, commencing "Dedicace au Beau Sexe. Un agréable badinage," etc., and on the margins at the sides, "Demandes du Cavalier," and "Réponses du Cavalier."

Mounted on pierced and carved ivory sticks.

154. Conversation Nouvelle.

Five medallions entitled, "Conversation Nouvelle ou Le Jeu des Devises," containing rebuses, inscribed, "Mon ami est un Amour," etc.

Etching, coloured by hand, dotted and spangled ornaments, mounted on plain ivory sticks.

155. [S., F 95.] Enigmas.

Two bands, the upper one containing four monograms, and three compartments with explanations, "1^{re} Enigme—Lecture nous sommes cinq," etc.; in the lower band three larger monograms, with explanations below each, "Mots des Enigmes," etc. Classical ornaments.

Etching, printed in brown ink, and mounted on plain wooden sticks.

156. The Wheel of Fortune.

In the centre a man in fool's dress, and a woman in "Incroyable" costume, standing by a revolving wheel, inside which are folded papers, on a stand covered by a cloth, inscribed "Tirez à tout coup la Fortune," etc. A small boy offers a hat full of lots to a girl with a basket of linen on her back, near whom on the right is a peasant woman with eggs, etc., who has drawn a bad lot. On the left a young man in "Incroyable" costume is firing with a cross-bow at a target, near which is seated a pierrot.

Etching, coloured by hand, mounted on pierced wooden sticks.

157. [S., F 101.] Charades Nouvelles.

Two bands, the upper bearing in large letters the inscription, "Charades Nouvelles," the lower containing three compartments; in the centre the solutions to the Charades printed in reverse, and headed "Mots des Charades," with directions below; in those at the side the Charades. *Benizy del et sc.*

Etching, mounted on plain wooden sticks.

158. Charades.

Three medallions; in the centre a young woman and a young man in a parlour, on the left a lady seated in a garden with a weeping

child, and on the right an old man and a younger man seated in a study ; elsewhere on the fan, compartments with verses, explanatory of the five ages of life, inscriptions, and charades ; on the reverse a circular design containing the solutions of the charades and "Epitre de l'Auteur."

Etching, printed in brown, and mounted on plain wooden sticks.

159. Omnibus.

On a road an omnibus ready to start, the conductor of which is about to assist a young lady to mount, who is detained by a man ; inscribed "Omnibus : " the body of the fan coloured like a rainbow.

Etching, coloured by hand, mounted on plain wooden sticks.

160. Omnibus-Gondoles.

Five humorous scenes representing comic incidents on the Seine steamboats, with inscriptions ; inscribed above "Les Omnibus-Gondoles A Vapeur De La Seine." *Fab^{que} d'éventails Rabiet aîné Boul^l Menilmontant 63.*

Lithograph, coloured by hand, mounted on plain wooden sticks.

161. Histoire de la Danse.

Sixteen humorous scenes, representing dances from the time of Noah to "La Schotish (1850)," with names and verses ; inscribed above "Histoire Et Specimens De La Danse Depuis Le Déluge Jusqu'à Nos Jours." On the reverse a long history of the dance. *L. G. de Mursay, 74 Faub-Poissonnière. Paris.*

Lithograph, mounted on plain wooden sticks.

162. Hippodrome de Paris.

Advertisement fan, lithographed on both sides with circus scenes, and dates of performances at the Hippodrome in Paris. *Fabrique d'Éventails E. Rabiet 63 Boulevard Menilmontant, Paris.*

Lithographs, mounted on plain wooden sticks.

163. L'Ambigu-Comique.

Programme fan of a performance of "Le Monstre et Le Magicien" at the Ambigu-Comique theatre at Paris, with one scene and details of the performance ; on the reverse an almanac of the months, July to December, 1861, and an advertisement of a fashionable milliner's shop, "*Aux Bains Turcs.*"

Lithographs, printed in green and blue respectively, and mounted on plain wooden sticks.

164. International Exhibition, 1878.

Plan of the International Exhibition, held at Paris in 1878.
Imp. Lith. F. Hermet, 7 P^{te} Dauphine, Paris.

Lithograph, mounted on plain wooden sticks.

165. International Exhibition, 1878.

View of the principal buildings and garden.

Printed in blue ink on silk, and mounted on open-work white bone sticks.

166. International Exhibition, 1878.

Bird's-eye view of the buildings, the Seine and the Trocadéro.

Printed on blue silk, and mounted on plain wooden sticks.

167. Bordeaux Exhibition, 1882.

View of the principal building and gardens of the Exhibition, held at Bordeaux in 1882, inscribed "Souvenir de Bordeaux, Exposition de 1882."

Coloured by hand, printed on linen, and mounted on plain wooden sticks

168. Centenary of the French Revolution, 1889.

A ribbon printed red, white, and blue, having in the centre the figure of a Republican of 1789, with the taking of the Bastille in the distance, and on either side the dates "14 Juillet 1789," "14 Juillet 1889."

Lithograph, printed on linen, and mounted on plain wooden sticks.

169. International Exhibition, 1889.

Bird's-eye view of the buildings of the International Exhibition, held at Paris in 1889, showing the Tour Eiffel, with the principal dome and fountains at the sides of the fan.

Lithograph, coloured red, mounted on plain wooden sticks.

170. International Exhibition, 1889.

Another bird's-eye view of the same buildings in a frame of flowers, inscribed on a flag "Exposition Universelle 1889."

Lithograph, printed in colours, mounted on plain wooden sticks with a gilt ornament, representing the Tour Eiffel, on each stick.

DIVISION III.—PASTORAL AND FANCY.

171. The Globe-bearer.

Three medallions; in the centre a young man bearing on his shoulders a globe, with the fleurs-de-lys of France, on whose right stands a friar, and left a man in armour resting his hand on the globe; in the right and left medallions half-length figures of women. This fan is perhaps an allegory of the "Etats Généraux."

Stipple-engravings, the centre medallion coloured by hand, mounted on pierced wooden sticks.

172. Pastoral.

A landscape, in which is seated a shepherd receiving a jug of water from a peasant woman, and behind her another woman drawing water at a spring; a shepherdess is coming over the hill behind; in a band along the top of the fan birds and insects. *Gravé par J. B. Louvion.*

Etching, coloured by hand, mounted on plain ivory sticks.

173. Pastoral.

A handscreen, with dancers, pierrots, dogs, and a statue of Priapus among trees. On the reverse some couplets pasted on the screen, and a woman carrying vegetables.

Etching, coloured by hand.

174. Le Baiser.

In a landscape a young lady seated, while a man bends to kiss her hand. On the left two beggar children, and on the right a shepherd and shepherdess under a tree; on either side verses, commencing "Air: Dans les Gardes Françaises. Pourquoi tant d'humeur noire," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

175. Scenes from Country Life.

Three compartments, containing in the centre a lady and gentleman walking among friends and retainers in a village. On the left a lady, a gentleman, and a boy walking in a street, where a young man is speaking to a maid at a window. On the right two young women and a man dancing, while another man plays the flageolet. Signed *Eug. André.*

Lithographs, coloured by hand, the body and reverse of the fan covered with a black lacquered ground with silvered ornaments, mounted on pierced ivory sticks with silver ornaments.

176. The Dance.

Three compartments in a framework of flowers and shells on a ground of scales ; in the centre a lady and gentleman dancing, while another man plays music ; right and left verses set to music, entitled " Rondeau," and commencing " Colin, Quand on sçait aimer et plaire," etc. On the reverse, a shepherdess seated in a landscape.

Etchings, coloured by hand, mounted on carved ivory sticks.

177. The Sportsman's Meal.

Three men, in sporting dress, seated at a table in a landscape, one pouring wine into a glass held by another. To their left a dog sitting near a tree, against which rests a gun, and from a branch of which hang two birds and a hare. On either side in medallions a girl with a birdcage, and a little boy with a dog ; birds and roses on the rest of the fan. On the reverse a rose branch, roughly painted by hand.

Etching, coloured by hand, mounted on painted and pierced ivory sticks.

178. The Altar of Love.

In the centre a young man kneeling at an altar, on which is a sheaf of arrows, one of which has just been extracted by a lady, while another lady holds a garland behind. Roughly stencilled ornaments on the body of the fan.

Etching, coloured by hand, mounted on plain wooden sticks.

179. La Rose.

In a landscape a lady standing with a rose in her hand. On her right a gentleman also holding a rose, and on her left another man with a walking-stick ; behind her a cupid standing on an altar, shooting at the gentleman on her right. Inscribed above " La Rose," and on either side verses, entitled " La Rose. Air : Fanfarre de Saint Cloud," and commencing " Que la Rose de Cythère," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

180. The Toilette.

In the centre a lady seated on a chair gazing at a mirror held by a man kneeling before her ; a maid stands behind her, and another brings a salver and ewer, while a young beau waits at the side. On the left a young woman surprised by a man in a garden, and on the right two youths shooting at a target of which the centre is a heart. Flowers and ornaments in the oriental style. On the reverse a lady seated, holding a parasol, before whom kneels a boy in Chinese dress with a jar of flowers, in an oriental garden.

Etchings, coloured by hand, mounted on plain wooden sticks.

181. [S., F 87]. The Al Fresco Meal.

Three compartments on a diapered ground with flowers and frames of oriental design. In the centre two ladies and a gentleman feasting in the open air, attended by two servants; from a picture by Lancret. Right and left small copies of the pictures by J. B. S. Chardin, "*La Mère Laborieuse*," and "*La Gouvernante*." On the reverse a design identical with that on the reverse of No. 180.

Etchings, coloured by hand, mounted on painted wooden sticks.

182. L'Intrigue Découverte.

A lady standing near a dressing-table near which a man is kneeling; another man issuing from a grove of trees. Inscribed above "*L'Intrigue Découverte*." Floral and dotted ornaments. On the reverse four stanzas of verse, entitled "*Air: de Nina*," and commencing "*Aux pieds d'une jeune Beauté*," etc.

Etching, coloured by hand, mounted on plain ivory sticks.

183. The Useless Admonition.

In the centre a medallion, representing the interior of a cottage in which a young woman is seated concealing her lover between her skirts and some sacks, while an elderly man in a wig and hat, with a walking-stick, is addressing to her words of admonition. On the rest of the fan designs and festoons roughly painted and gilded by hand.

Stipple-engraving, printed in blue ink, mounted on pierced ivory sticks.

184. Rosette.

In the centre an altar on which stands a cupid aiming an arrow at a shepherdess on his right, while a young man stands in eager expectation on his left. On either side verses, entitled "*Rosette ou le Rendez-vous*."

Etching, coloured by hand, mounted on plain wooden sticks.

185. [S., F 104.] The Seasons.

On a dark ground with classical vases and a frieze containing the signs of the Zodiac. Above four small fans, containing groups illustrating the four seasons, each with descriptive verses, arranged Autumn, Winter, Spring, Summer.

Mixed etching, aquatint and stipple-engraving, coloured by hand, and mounted on plain wooden sticks.

186. The Senses and the Seasons.

Three rows of designs, representing severally "*Le Gout*," "*La Vue*," "*L'Odorat*," and "*L'Été*," "*L'Automne*," "*L'Hiver*;" the

upper row containing half-length female figures, the middle small incidents, and the lower emblems.

Etchings, coloured by hand, mounted on plain wooden sticks.

187. The Rose.

A handscreen with hand-painted peacock's feathers, and in the centre a medallion with a young man embracing a young woman, who holds up her apron full of flowers, in her left hand, and with her right holds a rose in the air.

Etching, coloured by hand.

188. The Oriental Beauty.

A medallion, representing a negro lifting the veil from the head of a beautiful young lady.

Stipple-engraving, printed in colours, mounted on pierced wooden sticks.

DIVISION IV.—CLASSICAL AND MYTHOLOGICAL.

189. The Rape of Europa.

A large design, representing the Rape of Europa. Inscribed above "L'enlèvement de l'Europe." Bands of ornaments on the margins of the fan.

Mixed etching and stipple-engraving, coloured by hand, and mounted on plain wooden sticks.

190. Alpheus and Arethusa.

A similar fan to No. 189 containing the story of Alpheus and Arethusa; inscribed above "Alphe et Aretuese."

Printed in brown ink, and mounted on plain wooden sticks.

191. The Chariot Race.

The whole of the fan occupied by a race in chariots, drawn by four horses each, between a young woman and a young man in classical dress, while on the right is a half-naked man, crowned with laurel and holding a sceptre (Jupiter?), seated on a throne, by whom stands a crowned woman (Juno?) with a laurel wreath in her hand.

Etching, coloured by hand, mounted on plain wooden sticks.

192. Alexander and the Family of Darius.

The whole fan occupied by a composition, representing the family of Darius on their knees before Alexander ; inscribed " La famille de Darius redemandant leur bien à Alexandre, le Grand," and signed "S.L. 436."

Etching, coloured by hand, mounted on plain wooden sticks.

193. Cupid's Lesson.

In the centre a medallion with Venus instructing Cupid from a book. On the left a young man and young woman in classical dress, standing balanced on an arrow and tossing Cupid in a cloth ; on the right Cupid and a young woman balanced on a see-saw, the latter holding a ring, at which Cupid aims an arrow ; in the margins nine medallions of cupids, and hand-painted ornaments.

Stipple-engraving, mounted on plain wooden sticks.

194. Cupids, etc.

On a band along the top of the fan a number of figures or groups in various attitudes, games, sacrifice, etc. ; in the centre of this band a cupid in a swing, which is held by two other cupids.

Stipple-engraving, mounted on plain wooden sticks.

195. The Beauty Unveiled.

A medallion, representing a young man in classical dress and Phrygian cap, seated on a couch, to whom a woman is introducing a beautiful young girl, from whose head she lifts a veil.

Stipple-engraving on hand-painted ground, mounted on pierced wooden sticks.

196. The Dance.

A medallion, representing six nymphs dancing in a ring round a statue of Pan.

Stipple-engraving, printed in colours, on hand-painted ground, mounted on pierced wooden sticks.

197. Telemachus.

Telemachus and Mentor received by Calypso and two nymphs on their arrival at her island. On the reverse two ladies and a gentleman at a vintage, in which three girls and others are engaged.

Lithographs, both sides hand-painted within gilt frames, mounted on silver filigree sticks, with silver handles.

DIVISION V.—POETRY, DRAMA, etc.

198. [S., F 4.] **The Birth of the Dauphin.**

A handscreen, with seven stanzas of verses and music in the centre, entitled "Vaudeville sur la Naissance du Dauphin," and commencing "Un Dauphin à la France Par le Ciel est donné," etc., within a frame containing at the top bust portraits of "Le Roy Louis XV.," and "La Reine," the Royal Arms of France and Poland, and the inscription "Ecran Nouveau," the rest of the frame consisting of arabesques. Signed "*Permis d'imprimer, ce 23 Septembre 1729. Herault,*" and in the lowest margin "*Chez Tellier, 1729.*"

Etching, uncoloured.

199. [S., F 16.] **Malbrouk.**

Three scenes from the popular song of "Malbrouk;" in the centre his funeral, the tomb being inscribed "Ci Git Malbrouk," with the 24th and 25th verses of the song "A l'entour de sa tombe," etc. On the left his departure with the 12th verse, "Malbrouk s'en vat en Guerre," and on the right his wife on a tower with the 15th verse, "Madame de Malbrouk a sa tour est monté." Floral ornaments, border, and spangles. On the reverse are the music and words of the song, giving 31 verses in full, entitled "Histoire de Malbrouk."

Etchings, coloured by hand, mounted on plain wooden sticks.

200. **Malbrouk.**

Three scenes identical with those described in No. 199. On the reverse 19 verses with the first verse set to music, entitled "La Mort de M^r d'Malbrouk."

Etchings, coloured by hand, mounted on plain wooden sticks.

201. [S., F 17.] **Malbrouk.**

Three scenes from the popular song of "Malbrouk;" in the centre his body carried by soldiers. On the left his wife on a tower; on the right his tomb; around these scenes ten verses from the second part of the song.

Etching, coloured by hand, mounted on plain wooden sticks.

202. [S., F 24.] **Figaro.**

In the centre a scene from Beaumarchais's play "Le Mariage de Figaro;" inscribed above "La Reconnaissance De Figaro." On either side two stanzas of verse, commencing "Jadis on voioit Thalie," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

203. [S., F 25.] Richard, Cœur de Lion.

Three scenes from Grétry's opera of "Richard, Cœur de Lion," first produced in 1785: on a ground covered with red flowers and dots. On the reverse two songs, each with three stanzas of verse, set to music, entitled "Air De Richard Cœur De Lion," the first song commencing "Que le Sultan Saladin," etc.

Etchings, coloured by hand, mounted on plain wooden sticks.

204. [S., F 26.] Nina.

Scene from Dalayrac's opera "Nina ou la Folle par Amour," produced in 1786. On either side stanzas of verse, entitled "Romance de Nina Chantée par M^{me} Dugazon," and commencing "Quand le bien aimé reviendra," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

205. [S., F 29, 30.] Tarare.

Two scenes from Beaumarchais' and Salieri's opera of "Tarare," first produced at Paris in 1787. In the centre an inscription commencing "Mortel, Qui que tu Sois Prince Brame ou Soldat," etc. On the reverse in the centre among clouds bust portraits of Beaumarchais, inscribed "Pierre Augustin Caron de Beaumarchais &c. Auteur d'Eugenie de Figaro et de Tarare," and of Tarare, inscribed "Tarare Soldat et nouveau Roi d'Ormus en Asie pres du Golphe Persique," between them a cupid with a torch, a paper inscribed "Tarare Opera," and a lute, and an inscription above "Quel exemple imposant et Funeste, Le Soldat monte au Trone et le Tiran est Mort;" on either side verses, and on the left music.

Etching, coloured by hand, mounted on plain wooden sticks.

206. [S., F 31.] Tarare.

Three scenes from the opera of "Tarare," and in the centre an inscription as in No. 205. On the reverse verses and music from the opera.

Etchings, coloured by hand, mounted on ivory with metal ornaments.

207. Alcidor.

Three scenes from Dezède's opera of "Alcidor," produced at Paris in 1787. On the reverse four stanzas of verse to "Air: de Nina," commencing "Aux pieds d'une jeune Beauté," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

208. [S., F 38.] Raoul de Créqui.

Three scenes from Dalayrac's opera of "Raoul de Crequi," produced at Paris in 1789. On the reverse verses and music from the opera.

Etchings, coloured by hand, mounted on plain ivory sticks.

209. [S., F 47.] Charles IX.

Three scenes from Chénier's play of "Charles IX., ou l'Ecole des Rois," first produced at Paris in 1789. On the reverse a long speech by "Le Chancelier," from Act III., Scene II.

Etchings, coloured by hand, mounted on plain wooden sticks.

210. [S., F 56.] Brutus.

In the centre a scene from Voltaire's play of "Brutus," first produced at Paris in 1730, and revived in 1790; inscribed above "Brutus tragedie de voltaire Acte premier Scene 2^{me}," with the names of the characters inscribed below the figures. On either side a long extract from this scene.

Etching, coloured by hand, mounted on plain wooden sticks.

211. [S., F 88.] Le Maréchal de Logis.

Two scenes from the opera of "Le Maréchal de Logis;" inscribed severally "Le Maréchal de Logis," and "L'Esclave d'Amour;" on either side stanzas of verses to "Air : On compteroit les Diamans," commencing "Deux brigans menacoient mes jours," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

212. Fanchon.

A handscreen, with a scene from the first act of "Fanchon La Vielleuse," a comedy in three acts, a French version of Himmel and Kotzebue's operetta "Fanchon, das Leyermädchen," produced at Berlin in 1805. On the reverse a printed extract from the libretto of this scene.

Line-engraving, coloured by hand.

213. Fanchon.

A similar handscreen to No. 212, with a scene from the second act of "Fanchon," and on the reverse an extract from the libretto.

Line-engraving, coloured by hand.

214. Fanchon.

A similar handscreen to No. 212, with a scene from the finale to "Fanchon," and the words, entitled "Vaudeville," on the back.

Line-engraving, coloured by hand.

215. [S., F 98.] Abelard et Heloise.

Scene illustrating the story of Abelard et Heloise; on a ground, mottled and spangled, with floral ornaments. On the reverse eleven

stanzas of verse, the first set to music, "Air de Malbrouk," entitled "Héloïse Et Abailard," and commencing "Ecoutez sêxe aimable," etc.

Etching, coloured by hand, mounted on plain wooden sticks.

216. [S., F 6.] Theatrical Scene.

In the centre a number of people on a stage, a lady in the centre ; on each side a couple dancing in a landscape, and two stanzas of verse to the air, "Du Cabriolet," commencing "Vous brulez donc Cruelle," etc.

Etching, coloured by hand, mounted on plain ivory sticks.

ITALIAN.

217. The Rape of Europa.

The front of the fan is covered with a scene of the Rape of Europa, the bull swimming with Europa towards the right ; on the reverse a landscape with two men towing a barge round the bend of a river, inscribed above, "—io per tirare le barch^e ad alto e in torno lo Scapio."

Etchings, printed in brown ink on skin, mounted on pierced carved ivory sticks, in its original case.

218. [S., F 113.] Masquerade at Venice.

Scene on a canal at Venice, with a number of masqueraders in boats engaged in a mimic tournament with spectators ; inscribed above "Masquarade de Venise." On the reverse roughly stencilled flowers.

Etching, coloured by hand, mounted on plain wooden sticks.

219. The Duomo at Florence.

In the centre a large view of the Duomo at Florence, showing the new façade ; on either side, in a framework of flowers, small views of Florence, Pisa, and Bologna.

Lithograph, printed on paper, and mounted on gilded wooden sticks.

220. The Duomo at Florence.

A view of the Duomo at Florence, similar to that in No. 219 ; on the right a flight of swallows painted by hand. Signed *Giovanni Gilardini Firenze*.

Lithograph, printed on silk, and mounted on plain wooden sticks.

SPANISH.

221. [S., F 128.] **L'Origine des Eventails.**

On the right Psyche lying asleep on a couch under trees, in the centre Cupid standing with arrows in his left hand, and in his right a wing torn from the back of Zephyr, who flies through the air towards the left. Above is the inscription "L'Origine des Eventails. El origen de los abanicos." On the reverse a narrative entitled "Origen De Los Abanicos," and commencing "En un bosqueté de Rosas," etc.

Etching, coloured by hand, mounted on pierced wooden sticks.

222. [S., F 125, 126.] **Gibraltar.**

A view of the rock of Gibraltar, with the sea and a fleet of French and Spanish vessels in front, one of the ships bearing the arms of Spain and France, and a flag inscribed "Vive la France et l'Espagne"; on the land to the left a camp of Moorish soldiers, with an inscription on one of the tents, "Civa Carolino III. "; the town is inscribed "Gibraltar," with the chief buildings indicated by letters referring to the description on the reverse of the fan in Spanish and French, entitled "Vista de la Montaña de Gibraltar la vista situada a el Oczidente de esta plana." *Dessinée par M^r le Chevalier Renau.*

Etching, coloured by hand, mounted on carved and painted ivory sticks.

223. **Charles IV.**

In a landscape Charles IV., King of Spain, on horseback, with two ladies also on horseback and three mounted guards, is giving orders to four courtiers on foot; on the left a carriage, and a man holding two sporting dogs. Inscribed above "El Rey despaña casando en los campos de buen retiro," and below "*Deposé à la bibliothèque.*"

Etching and stipple-engraving, coloured by hand, and mounted on plain wooden sticks.

224. [S., F 123.] **France and Spain, 1795.**

In the centre two men, representing France and Spain, clasping hands above a table, which is covered with a cloth, decorated with the arms of the two countries, and bears an open book supported by a cherub, with the inscription "Tratado de Pace entre la España y la Republica De Francia"; above in a glory the inscription "Año De 1795," and on either side spectators of either nationality.

Stipple-engraving, coloured by hand, mounted on plain wooden sticks.

225. [S., F 124.] Joseph Bonaparte, King of Spain.

In the centre on a flight of steps a throne with a trophy of flags, bearing an inscription "España Y Francia Unidas Para Siempre," and on either side floating figures of Faith and Wisdom; at the foot of the steps a figure, represents Spain seated in a pensive attitude, and an official in court uniform, conducting Joseph Bonaparte in royal robes towards the throne; in the background the army, and an enthusiastic crowd; all within a gilt stencilled frame.

Etching, coloured by hand, mounted on painted ivory sticks.

226. A Bull-Fight.

On a black ground in the centre a representation of a bull-fight, with six bust portraits of leading bull-fighters below and at each side, with their names, "Pinto," "Cordito," "El Tato," "Cuchares," "Cayatanu Sanz," "Narangero." On the reverse a procession before the fight of fifteen bull-fighters and horses, with names attached to each.

Lithographs, coloured by hand, mounted on pierced wooden sticks.

227. Bull-Fighters.

Twelve full-length portraits of leading bull-fighters, with small incidents of the bull-fight above.

Chromo-lithograph, on a blue ground, mounted on wooden sticks, with silver ornaments.

228. Recuerdo de Espana.

Three scenes; in the centre a bull-fight, on the left dancers "Siglo XVIII.," on the right dancers "Siglo XIX.;" signed *M. Albiach Ayoldi, Valencia.*

Chromo-lithograph, mounted on wooden sticks, inscribed "Recuerdo de Espana."

229. Costumbres Españolas.

Scenes from Spanish life; on the left a bull-fight, in the centre a balcony, with two English tourists and two Spanish ladies; on the right Spanish dancers and another bull-fight.

Chromo-lithograph, mounted on wooden sticks, with silver ornaments and inscription "Costumbres Españolas" on the handles.

230. Andalusian Fan.

Three couples of peasants "al fresco," drinking, playing the guitar, etc.; inscribed above "Venga De Ahi"; on either side five lines of verse in Andalusian dialect, beginning "Si quierez que de aqui venga," etc. All within a frame of flowers.

Lithograph, coloured by hand, mounted on plain wooden sticks.

GERMAN.

231. [S., F 32.] Leopold II.

A group in a hall, of fifteen figures, representing the Emperor Leopold II., his wife Maria Louisa of Spain, and their family ; signed *Q. Mark sc.*

Etching, coloured by hand, mounted on plain ivory sticks.

232. [S., F 7.] Leopold II.

Three medallions ; in the centre in a drawing-room a group of fifteen figures, representing the Emperor Leopold II., his wife and family ; on the left, the Coronation of the Emperor, and on the right the Emperor enthroned in the act of creating two knights.

Etchings, coloured by hand, printed on silk, with painted flowers and spangles, mounted on pierced ivory sticks, with metal ornaments.

233. Leopold II.

Three medallions, the central medallion being identical with that in No. 231 ; on the left a nymph attended by the three Graces ; on the right a shepherdess weaving a garland.

Etchings, coloured by hand, printed on silk, with painted flowers and spangles, mounted on pierced and carved ivory sticks.

234. [S., F 133.] Frederick II. in Elysium.

A scene representing the arrival of Frederick II. in Elysium ; he has just disembarked from Charon's boat, and a winged figure floats over his head with a wreath, blowing a trumpet, to which is appended a placard inscribed " Code Frederic, Ph Sans Soucy anti Machiavel ; " General Litz and General Winterfeld hasten to meet him, while Henry IV. and Louis XIV. stand in the background, each figure numbered with reference to a list of names at the top.

Etching, coloured by hand, printed on silk, with painted flowers, mounted on pierced ivory sticks with metal ornaments.

235. [S., F 135.] Madame Royale.

Three medallions ; in the centre a burning altar, surrounded by figures of youths and maidens in attitudes of prayer, or offering garlands ; on the altar the inscription " Wir flehen für Terösien's Glück den 15 October 1795," in allusion to the release in 1795 of Madame Royale, Princesse Marie Therèse Charlotte, daughter of Louis XVI., and her arrival at Vienna. On the left a young man

lifting a veil from the face of a seated maiden, and on the right three children offering flowers to a young woman, with a temple in the background.

Etchings, coloured by hand, printed on silk, with painted flowers, spangles, and arabesques, mounted on pierced ivory sticks.

236. [S., F 137.] Frederick William and Louise of Prussia.

Two medallions, engraved in stipple, with bust portraits of King Frederick William and Queen Louise of Prussia, within a hand-painted festoon of laurel leaves, in the centre of which are two doves billing on an altar, with a shield bearing the monogram F.L.W.

Stipple-engraving, printed on silk, hand-painted ornaments, mounted on pierced ivory sticks.

237. [S., F 136.] Frederick William and Louise of Prussia.

In the centre on an altar, inscribed "Fridr : Wilh : dem IIIten und Louisen 1798", two laurel-crowned busts of the King and Queen of Prussia ; at the sides of the altar four emblematical figures of Humanity, Peace, Plenty, and Justice, and a cupid below ; on either side admiring crowds, and the inscription "Ihn Kraenzt der Genius der Menschheit Friede und Ueberfluss begluecken sein Volck !" and "Ihm huldigen die Herzen, Sich Seiner Gerechtigkeit freuend !"

Etching, coloured by hand, printed on silk, mounted on plain wooden sticks.

238. [S., F 138.] Frederick William and Louise of Prussia.

In the centre a medallion, with portraits of the King and Queen of Prussia and their two children, below them verses entitled "Friedrich Wilhelm und Louise," and commencing "Sie wohnen alle Beide," and concluding "Ein Familiengemählde." On the left an oak tree, on the right a vine.

Stipple-engravings, the trees coloured by hand, mounted on plain wooden sticks.

239. [S., F 130.] Emblems.

In the centre a figure of Commerce (?) seated on a throne, holding a caduceus and a cornucopia, with cupids, one on a lion, around her, and the signature below *S. Kleiner delin : et sculps : Viëñæ 1756* ; on the left a medallion, with two women by an altar and a flaming tripod, and on the right another, with Venus and Cupid by an altar, with a chariot drawn by doves in the air.

Etchings, printed on silk, with spangles, mounted on mixed wooden and ivory sticks.

240. [S., F 141.] Cupids Besieging a Town.

A number of cupids in various uniforms, engaged in the siege of a town, in the centre two are discharging hearts from mortars behind screens towards a town, which is seen in the background, on the left others are regaling under an awning, and on the right is a general seated in his tent; the cupids are all blindfolded. On the extreme left the date, 1688, in writing. On the reverse, roughly drawn cottages.

Etching, coloured by hand, mounted on plain wooden sticks.

241. [S., F 146.] Monkeys.

A medley of scenes, with monkeys in various attitudes and occupations, within a border of oak leaves and acorns.

Etching, coloured by hand, mounted on plain wooden sticks.

242. [S., F 143.] Le Catechisme de l'Amour.

On a wavy ground a medley of verses, dialogues, riddles, portraits, etc., and in the centre a medallion with Love standing on an altar before a curtain and surrounded by maidens; near him a paper with an inscription "*Le Catechisme de l'Amour.*"

Etching, mounted on plain wooden sticks.

243. Carlsbad.

A view of Carlsbad in Bohemia, showing the springs, and the surrounding country; on the left a rock inscribed "Prosped von Carls Baad und ligender (Geg) end," on the right a shield with a demi-lion rampant crowned.

Etching, mounted on plain wooden sticks.

244. [S., F 140.] The Babylonian Pyramids.

Three scenes from Schikaneder, Mederitsch, and Winter's opera "Babilon's Piramiden," produced at Vienna in 1797, with verses from it, inscribed "Aus der Babillonischen Piramiede;" signed *W. Maurer*. Festoons of flowers, spangles and border.

Etching, coloured by hand, mounted on plain ivory sticks.

ORIENTAL.

244a. Views of Nikko, Japan.

Two separate views, one of "The Shimkyo of Nikko, Japan," the other of "The Nikko Hotel, Japan."

Woodcuts, coloured by hand, mounted on plain wooden sticks.

DUTCH.**245. Dancing Peasants.**

In a landscape four peasants dancing in a ring, on the left another drinking, and a woman tickling the face of a sleeping man ; on the right a boy fiddling, another standing on a tub, playing bagpipes, and a woman cooking with a pan over a brasier ; all in a frame of flowers. On the reverse stencilled flowers.

Etching, coloured by hand, mounted on plain ivory sticks.

246. Pastoral.

In the centre two shepherds and a shepherdess on a bank ; on the left another shepherdess, seated by a tree with a dog, and on the right a loving couple, seated on a bench by two barrels. On the reverse a stencilled flower.

Etching, uncoloured, mounted on plain ivory sticks, with painted handles.

247. The Fishery.

Bird's-eye view of a landscape, with a harbour, near which is a town and a camp with ships and fishing-boats on the water. On the right two men fishing with nets, and a number of freshly-caught fish, and on the left a young man with a basket, addressing a fish-woman, who is heaping fish into baskets. On the reverse two Chinese women at tea.

Etchings, coloured by hand, mounted on plain ivory sticks, with carved handles.

AMERICAN.

248. Philadelphia Exhibition, 1876.

A view of the Independence Hall at Philadelphia, inscribed in the left "International Exhibition, 1776," and on the right "Independence Hall, Philadelphia, 1876." On the reverse a trophy of American flags, with the eagle perched on the fasces.

Etchings, coloured by hand, mounted on plain wooden sticks.

HAND-PAINTED.

ENGLISH.

249. [S., E 105.] George II. (?)

The king, George II. (?) is seated in a courtyard at a table, on which are the royal crown and sceptre, and on the cloth of which are the royal arms of England, behind stand four bishops, and his feet rest on the demon of rebellion; the eye of the Almighty shines on him through the clouds; on the left Time, seated on a car pushed by a young female; in the background is a figure of Justice; on the right Faith, with an anchor, and another female figure by a cloud of smoke. On the reverse a bunch of roses.

Painted in gouache, and mounted on ivory sticks.

250. [S., E 110.] George III.

In the centre the royal crown, the initials G. R. written in spangles, and the rose and thistle; on either side scrolls in dark blue, bearing the inscription written in gold "On the King's Happy Recovery." Above on the margin of the fan a dark blue band, with the inscription "Health is restored to One and happiness to Million's."

Mounted on pierced ivory sticks.

251. [S., F 114.] Views in Rome.

Three views in Rome, in the centre the Capitol, on the left the Forum, on the right the Colosseum (perhaps painted by J. Goupy, *see* UNMOUNTED FAN-LEAVES, No. 335).

Painted in gouache on skin, and mounted on white ivory sticks with metal ornaments.

252. The Countess of Stamford's Fan.

In the centre a female figure pointing to the initial S inscribed under a coronet on a tablet held up by a cupid; on either side wide scrolls with a quotation from St Evremond and two stanzas of verse, beginning "As while the poet paints the charms." Variegated ground and border.

Mounted on white ivory sticks with carved handles, in original case.

253. [S., E 143, 144.] Miss Lewis's Fan.

Painted on both sides, with a medley of music, poetry, grotesque figures, and a frieze of humorous groups at a ball; on one side in the centre above a ticket inscribed "Miss Lewis Pit Box No. 20."

Mounted on pierced ivory sticks, with carved handles.

254. A Medley.

On the front a medley of poetry, music and birds, with a medallion of the Madonna; on the back three antique medallions in red and

black, bearing a cupid, two goddesses and a swan, and below the initials H. M.

Mounted on plain ivory sticks.

255. Fishermen.

In the centre a coast scene, with boats and fishermen round it; fish, flowers, and insects, and on either side two vignettes of children in Louis XV. costume.

Mounted on pierced and carved ivory sticks and handles in original case of Ann Baylie, Fan Maker, and Warehouse Woman, at the Golden Fau and Sun in Chidley Court, near Carleton House, Pall Mall, etc.

256. Domestic Scene.

Interior of a cottage, with a man and his wife seated at a table near the fireside, by which is a baby in a cradle. Numerous papers hanging on the walls, on a pump outside the initials A. F. and the date 1732. Poultry outside the house, and views of the country to right and left. On the reverse a pair of lovers seated in a landscape, all within a garland of flowers.

Mounted on plain ivory sticks.

257. Birds.

In the centre two macaws and a cockatoo on an island, other birds on branches of trees, etc.; on the reverse a group of flowers similarly painted; all painted and gilt in the Chinese manner.

Mounted on pierced wooden sticks with carved handles.

258. Flowers.

On the front a bunch of heath, harebells and convolvulus, on the back a bunch of violets, with the monogram C. E. S. painted on wooden sticks by Miss Tregellis of Kingsbridge, for Lady Charlotte Schreiber, in 1868.

259. The Arms of the Fan Makers' Company.

Three shields of arms with mottoes, executed for the dinner given by the Master of the Worshipful Company of Fanmakers on Friday, June 28, 1889.

Painted on gauze, and mounted on gilt wooden sticks.

260. The Jubilee of Queen Victoria.

The royal carriage at the Jubilee of Queen Victoria on June 21, 1887, painted by Miss Churton, and awarded the prize offered by Lady Charlotte Schreiber at the exhibition held by the Worshipful Company of Fanmakers in 1889.

Painted on stout canvas.

261. The Jubilee of Queen Victoria.

A sketch in pen and ink of No. 260.

FRENCH.

262. [S., F 13.] The Birth of the Dauphin.

A medley of seven subjects superimposed on each other; the central subject representing a poet being presented by Monsieur to the Dauphin, who is held by the Queen, as she reclines in bed; two gentlemen and a nurse by the bedside. The other subjects are still-life, cupids, two landscapes, and an inscription "La Reine tient M^r. Le Dauphin dans ses bras," etc. On the reverse a bunch of roses.

Gouache paintings, mounted on white painted ivory sticks.

263. Court Reception, Louis XV.

Louis XV. stands before folding doors, with one of the royal princes by his side, on their left a desk on a table, covered with the lilies of France; a cloth with similar lilies at his feet; three courtiers in official robes advance obsequiously towards him; elsewhere ladies, noblemen, and halberdiers of the court. On the reverse a pastoral scene with shepherds and shepherdesses.

Gouache paintings, mounted on carved and gilded mother-of-pearl sticks.

264. [S., F 8, 9.] The Marriage of Louis XVI.

A scene representing the marriage of Peleus and Thetis, *i.e.* Louis XVI. and Marie Antoinette, with the gods in the sky and numerous symbolical spectators; inscribed on a pedestal towards the left "Mariage de Pelée et de thetide." On the reverse Minerva seated on marble steps, holding a bust portrait of Louis XVI., while Fame stands blowing a trumpet behind her; four attendant cupids near her and a group of soldiers in the background.

Gouache paintings, mounted on carved tortoiseshell sticks inlaid with mother-of-pearl, in its original case.

265. Affaire de la Porte Saint Martin.

A small fan, with a representation of the encounter between the populace and the soldiers near the Porte Saint Martin on July 28, 1830.

Gouache painting on carved wooden sticks with painted handles.

266. Pastorals.

Three compartments; in the centre a cupid, appearing to a shepherdess in a landscape, who holds a rose, on the left a boy and girl with a birdcage, on the right a youth and girl angling; between them trophies of urns, doves, etc.; on the reverse a landscape.

Gouache paintings, mounted on carved ivory sticks with metal ornaments, in its original case.

267. Pastoral.

Two bands, the upper contains in the centre two shepherdesses seated on a tree, with a shepherd piping close by, and at the sides small landscapes and floral decorations; the lower band contains a landscape. On the reverse of each band landscapes. A Cabriolet fan.

Gouache paintings, mounted on carved and painted ivory sticks.

268. Pastorals.

Three scenes with subjects of lovers and musicians, with four smaller paintings of trees.

Painted in gouache on ivory sticks, which are further adorned with metal flowers, bees, etc., and have painted and silvered handles.

269. Le Jeu de Volant.

In a landscape three couples and a boy, one couple seated, another walking, and another playing at battledore and shuttlecock, all in a floral frame with cupids. On the reverse two shepherdesses and a lamb.

Gouache paintings, mounted on pierced and carved ivory sticks.

270. [S., F 84, 85.] Animals in Masquerade.

The fan is painted on both sides with scenes, in which the figures have the heads of animals; in one scene, where two figures are playing a game of battledore and shuttlecock, is a third carrying a love-letter, inscribed "Helas! où trouvere-je une demeure pour ce pauvre petit Cœur."

Painted in water-colour, and mounted on pierced and carved ivory sticks.

ITALIAN.

271. [S., F 110.] Don Carlos.

Scene representing the arrival of Don Carlos (Charles III. of Spain) at Naples, on succeeding to the kingdom of the two Sicilies in 1735, with a view of Gaeta in the distance; all within a frame of flowers; on the reverse a pastoral scene, and painted on the front of the ivory sticks another scene of Don Carlos and his wife being driven in a carriage on the shore.

Painted in gouache and mounted on pierced and carved ivory sticks, in an original case made by Wm. Herndly, Fan Painter in Leicester Square.

272. [S., F 111.] Posilippo.

A medley, in the centre a view of the bay of Naples, with a group of peasants in the foreground, inscribed "Veduta di un luogo di Posilipo," etc., and at the sides music, verses, and a view of Mount Vesuvius in eruption, inscribed "Monte Vesuvjo di notte di Dec^{be}

1776." On the reverse a streamer of ribbon and a roughly sketched building.

Painted in gouache on skin, and mounted on pierced and carved ivory sticks.

273. Vesuvius.

View of Vesuvius in eruption, inscribed in the margin below "Lava del 1804."

Painted in gouache on skin, and mounted on tortoiseshell sticks with gilt ornaments, in original case.

SPANISH.

274. [S., F 122.] Surrender of Minorca.

In the centre a view of the fort of S. Phelippe with the Spanish flag, with the English army evacuating it, on the occasion of the surrender of the island in 1782; inscribed along the top "Reddition del fuerte St. Phelippe por los Ingleses a las tropas Espanõlas al Mamdo del Ex^{mo} Señor Duque de Crillon."

Painted in gouache on silk, which is worked and painted with flowers and spangles.

275. Ferdinand VII. (?)

Bust portraits of Ferdinand VII. (?) King of Spain and his wife, in medallions suspended to festoons of flowers.

Painted in water-colours on silk, and mounted on pierced and carved ivory sticks.

276. [S., F 90.] Canal de Madrid.

A view of the royal palace at Madrid, with numerous vehicles and pedestrians approaching it, or walking in the gardens; in the foreground the river with a bridge, and beyond it a piece of artificial water, with pleasure boats; on the left a man looking through a telescope, and the inscription "Canal De Madrid." On the reverse a view of a church, and a cupid floating in the air with a scroll.

Painted in gouache on skin, and mounted on painted and carved ivory sticks.

277. [S., F 127.] Bull Fight.

View of a bull-fight before the King, with numerous spectators of the court. On the reverse an oriental scene in a landscape.

Gouache paintings, mounted on pierced ivory sticks.

GERMAN.

278. Pastoral.

In the centre a pastoral scene, with a lady seated on a bank, by her a young man seated, with a flower in his hand, and before them another young man addressing them; on either side medallions in grisaille of Mars and Minerva, and on the sticks in the centre an equestrian portrait of Frederick II., King of Prussia, inscribed "Frederici R De Pruss." Small medallions under glass on the handles.

Painted in gouache on silk, which is also worked and painted with flowers and spangles, mounted on pierced and carved ivory sticks, with metal ornaments.

279. [S., F 144, 145.] Pastorals.

A number of pastoral subjects in a medley, interspersed with shell-work; on the reverse a number of masquerade figures copied from Callot.

Finely drawn with pen in black ink on skin, and mounted on pierced black and white ivory sticks.

280. Theatrical Scenes.

A very large fan, with three female figures by an altar in a landscape, and on the reverse another female figure in a landscape, both scenes within a framework of flowers.

Gouache paintings, mounted on painted wooden sticks.

DUTCH.

281. [S., F 151.] Hendrick Hooft.

In the centre a medallion portrait of Hendrick Daniëlsz Hooft, burgomaster of Amsterdam and patriot, suspended to a Dutch tricolor ribbon, bearing the inscription in gold "Hendrik Hooft Daniëlsz," right and left emblematical subjects and bunches of flowers; one of the latter on the reverse.

Painted on skin, and mounted on pierced and carved ivory sticks.

282. [S., F 152.] Hendrick Hooft.

In the centre a medallion bust of Hooft, suspended to a festoon of leaves between fasces, below it a dog, and below that a soldier; on either side military ornaments and bunches of flowers; a small flower on the reverse.

Painted on skin, mounted on ivory sticks with metal mounts.

283. [S., F 153.] Dutch Republic, 1795.

In the centre a medallion with a lady seated with a lute at the foot of a pedestal, with a small dog at her knees; on the pedestal

an urn with a profile bust, all suspended from a tricolor streamer, inscribed "Het Eerste Jaar Der Bataafsche Vryhid. 19 Ianuary 1795 Vryhid Broederschap Vryhid En Gelykhid;" bunches of flowers, and on the reverse a dog, labelled "getrouw."

Painted on skin, and mounted on pierced ivory sticks with metal ornaments.

284. [S., F 149.] Zoutman.

In the centre a representation of the sea-fight at Doggersbank in 1781 between the English and Dutch fleets, the latter being commanded by Admiral Zoutman; inscribed above "Victoire de Zoutman." On either side, trophies and tritons blowing horns; a flower on the reverse.

Painted on skin, and mounted on plain ivory sticks with carved handles.

285. [S., F 150.] Victoire.

A stencilled pattern in white on a blue ground; right and left, ships, and in the centre a pole on a flaming pyre, bearing the Dutch tricolour flag and the word "Victoire;" alluding to the sea-fight, mentioned in No. 284.

Mounted on plain wooden sticks.

286. [S., F 147.] William V. and Wilhelmina.

In the centre medallion portraits of William V., Prince of Orange, and his wife Wilhelmina of Prussia, each held by a cupid, and leaning against a pedestal surmounted by the Dutch lion; at the sides the royal arms and military and naval emblems, all in a festoon of flowers; another festoon on the reverse.

Painted on skin, and mounted on pierced ivory sticks.

287. [S., F 148.] William V. and Wilhelmina.

Two medallions with bust portraits of William V. and Wilhelmina of Orange, suspended to a festoon of flowers, from which hang to the right and to the left emblematical subjects with the Dutch tricolor flag.

Painted on skin, and mounted on pierced ivory sticks with metal ornaments.

288. Cupid as Ploughman.

Five subjects, in the centre Cupid directing a plough drawn by two white oxen. At the sides four emblematical female figures, the two nearest to the middle inscribed "Kuisheid," and "Georouheid."

Painted on skin, and mounted on carved and pierced mother-of-pearl sticks with metal ornaments.

MISCELLANEOUS.

289. Mourning Fan, Louis XVI.

Black gauze fan worked with spangles, with concealed portraits of Louis XVI. and his family, and the inscription "Vive le Roi."

Mounted on plain black wooden sticks.

290. Girl Dancing.

Black gauze fan, worked in spangles with flowers and the figure of a girl dancing, the head and arms being painted.

Mounted on black wooden sticks with gilded ornaments.

291. Flowers.

Silk fan, worked with flowers, spangles, and fringe.

Mounted on tortoiseshell sticks.

292. Bull-Fight Fan.

A fan covered with gilt paper, as used in the bull-ring in Spain.

Mounted on painted wooden sticks.

293. Cranes.

Japanese fan, painted with waved shaded violet ground on which are five cranes. On the reverse a waved grey and silver ground with five cranes.

Mounted on plain wooden sticks, with red japanned handles.

294. Chinese Fan.

A black and gold japanned Chinese fan with subjects from Chinese life on each side, and small Chinese figures at the top of each stick: in a worked silk case.

295. Bicycles.

Several humorous figures of men riding bicycles, with spectators, roughly stencilled in red outlines on violet paper, and coloured with gold and green paint.

Mounted on pierced wooden sticks.

SUPPLEMENT.

MOUNTED FANS.

ENGLISH.

A collection of fans (Nos. 296–324) with classical, dramatic, or fancy subjects, the central figures being engraved and coloured by hand, with the addition in each case of a landscape in water-colours, covering the whole side of the fan, all mounted on painted and gilt wooden sticks.

296. Hector and Andromache.

Hector stands in the centre with Andromache weeping on his breast. On the left a female attendant weeping, and on the right an armed warrior.

297. Hector and Andromache.

The same figures with a different landscape background.

298. Paris and Venus.

Paris stands by a monument and addresses Venus, who sits on a bank, holding the golden apple in her right hand, while Cupid stands on the bank behind her.

299. Iphigenia.

Iphigenia stands before a balustrade, indicating the way to Pylades, who leads Orestes, the latter veiling his face with his hands.

300. Telemachus.

Telemachus and Mentor, on arriving at the island of Calypso, are met by her, behind whom stand two female attendants.

301. Sappho (?).

A poetess, crowned with laurel, seated on a bench reciting a poem; in front of her a female playing a lyre, and another female seated before a mathematical globe.

302. The Graces.

The Three Graces in modern costume standing by a balustrade.

303. The Graces.

The same group with a different landscape background.

304. England, Scotland, and Ireland.

Britannia seated between and holding the heads of two allegorical female figures, one of whom is winged, and has a large harp by her, perhaps representing the union of England, Scotland and Ireland.

305. Rinaldo and Armida (P).

In the centre Rinaldo lying wounded on the ground, addressing Armida, who stands with a basket of flowers on her right. On the left another woman kneeling.

306. Rinaldo and Armida (P).

The same group with a different landscape background.

307. Crowning the Victor.

A young warrior kneeling before a woman, who holds a laurel wreath above his head; behind him, another woman kneeling, and in the background a soldier with a spear.

308. Crowning the Victor.

The same group with a different landscape background.

309. Crowning the Victor.

The same group with a different landscape background.

310. The Lovers.

A young man in cloak, hat, and feathers, seated on a bench by a young maiden, who holds a pencil (?) in her left hand.

311. Scene from 'The Tempest.'

In the centre Prospero stands with his left hand uplifted addressing Ariel, who floats in the air, holding a lyre; behind him Miranda is seated sleeping among rocks.

312. Scene from 'The Tempest.'

Prospero stands with Miranda by him, addressing Ferdinand, who puts his hand to his sword in anger.

313. Scene from 'As You Like it.'

Rosalind stands in the centre with Celia behind her, and offers a gold chain to Orlando.

314. Scene from 'Henry V.'

Henry V., crowned and in full armour, addressing his wife, whose hand he holds; a female attendant stands behind her.

315. Scene from 'Twelfth Night.'

In the centre Viola in page's dress, gazing at Olivia, who stands on the right, supported by a female attendant. On the left Sebastian, in rich dress.

316. Scene from Shakespeare (P).

A young man in pastoral dress leaning against a tree with a woman seated on his right, both listening to a young woman, seated on a rock to the right, and playing a lute.

317. The Moorish Maiden.

A young woman in Oriental dress kneeling on a bank and tracing figures on the ground; another woman kneeling behind her in an attitude of astonishment.

318. The Moorish Maiden.

The same group with a different landscape background.

319. The Archer's Farewell.

A young man in a green archer's suit with quiver and bow, saying farewell to his child, who lies with arms extended on his mother's lap.

320. The Farewell.

A young man, holding a sword and belt in his hand, addressing his wife and child, while a dog leaps up against him on the left.

321. The Farewell.

The same group with a different landscape background.

322. Music.

Three female figures, one seated playing a harp, another standing with a tambourine. Signed *S. Springsguth Junr sculp.* (See also ENGLISH FAN-LEAVES, Nos. 91, 92.)

323. The Fortune-Teller.

A gipsy with a child upon her back telling the fortune of one of two girls standing on the right.

324. The Fortune-Teller.

The same composition with a different landscape background.

325. The Princess Royal and the Prince of Orange.

In the centre a medallion with bust portraits of Anne, Princess Royal of England, and William, Prince of Orange, inscribed "His Highness William Prince of Orange and Nassau &c. and Her Royal Highness Ann Princess Royal of England." Above two winged geniuses, floating in the air, holding a wreath, and blowing trumpets, from which are suspended the royal arms of each country, and below a cupid pointing to a streamer inscribed "Ad Altiora Speramus," and seated on a platform on which are an inscription with four lines of verse, commencing "Brittons now y^r Poems Sing," etc., and medals of George II. and William the Silent, Prince of Orange. On the left a seated figure of Britannia, as "Peace," and on the right a standing figure of Liberty, holding a Bible, inscribed "B. Sacra," and a staff with the cap of liberty. Behind the last, on the right, a ship leaving the shore and firing a salute. This fan alludes to the marriage of Princess Anne to the Prince of Orange, on March 14, 1733-4.

Etching, coloured by hand, mounted on plain wooden sticks.

326. Charade Fan.

On a wavy ground a number of papers with charades inscribed on them, one of them signed "*Simplins Sc Clements Inn.*" In the centre a portrait of the Duchess of York (?). Signed "*Dyde & Scribe Pall Mall.*"

Stipple-engraving, uncoloured, mounted on plain wooden sticks.

327. Evantail de Charades.

A medley of charades, prints, and music. Signed "*Pub^d as the Act directs, April 14, 1791: by Clarke and Simmons.*"

Etching, lightly coloured by hand, mounted on plain wooden sticks.

328. The Lady's Looking-Glass.

On the front a letter partly written in so-called hieroglyph characters. Signed "*Publish'd as the Act directs, April 10th 1793 by the Proprietor, and Sold at N^o. 50, Pall Mall, London.*" On the reverse a solution of the letter entitled "The Explanation of the New Hieroglyphical Fan, From Prior's Celebrated Poem of the Lady's Looking Glass," and commencing, "Celia and I the other day," etc.

Etchings, printed in green ink, and mounted on plain wooden sticks.

329. A New Puzzle Fan.

In the centre a medallion with a group of trees, those on the left watered by a seated figure of Loyalty, while those on the right are attacked with an axe by Anarchy. Among the trunks of the trees on the left may be discovered the profiles of George III. and Charlotte, and on the right those of Louis XVI. and Marie Antoinette. Inscribed below "A New Puzzle Fan," and in medallions at the sides on the left "Loyalty Possessing the Cornucopia of Plenty Cherishes the Tree of British Monarchy," and on the right "The Fury of Anarchy Destroying the Tree of French Royalty." Signed "*Publish'd as the Act directs 1 March 1794 by Stokes, Scott & Croskey, 19 Friday Street.*"

Etching, uncoloured, mounted on plain wooden sticks.

330. New Brunswick Charade Fan.

On a shaded ground a medley of papers, fans, etc., inscribed with charades. On the reverse a list of solutions of the same. Signed "*Publish'd as the Act directs, 24th March 1796.*"

Etchings, uncoloured, mounted on plain wooden sticks.

331. The New Woburn or Bedford Gipsy Fan.

In the centre a medallion with a bust of a gipsy woman holding cards in her hand, inscribed below, "The New Woburn or Bedford Gipsy Fan for 180-." Above is the title "The Art of Fortune Telling by Cards," and on the body of the fan a number of directions for the same with the cards attached.

Stipple-engraving, uncoloured, mounted on plain ivory sticks.

332. The New Gipsy Fortune-Telling Fan.

In the centre a medallion with an old gipsy woman telling a girl's fortune by palmistry, inscribed below, "The New Gipsy Fortune

Telling Fan for 1803." On the body of the fan lists of signs, attributes, etc., and on the reverse "The Explanation" of the same.

Stipple-engraving, coloured by hand, mounted on plain wooden sticks, in original case.

333. The New Conversation Fan or Tête-à-Tête.

In the centre a medallion with Venus robbing Cupid of his bow, with another Cupid behind; below it a head with a ribbon on its forehead, inscribed "At a Comedy." Above is the inscription "The New Conversation Fan or Tete à Tete." On the body of the fan compartments with inscription referring to "Answer of the Lady to the Gentleman," and "Question of the Lady to the Gentleman." Arabesques at the sides. On the reverse an inscription in the centre, commencing "An agreeable past time," etc., below it a flying cupid with a scroll, inscribed "Are you Jocose," and at the sides compartments as before, referring to "Answer" and "Question of the Gentleman to the Lady."

Etchings, uncoloured, mounted on plain wooden sticks.

334. Children at Play.

In a field under trees six boys and girls playing 'Fox and Goose,' five ranged behind each other, and holding the skirts of the one in front, the sixth, a boy, standing in front. Behind a building with two doors, at each of which stands a woman.

Etching, coloured by hand, mounted on plain wooden sticks.

335. Programme of the Gaiety Theatre.

Rimmel's programme of a performance of Robertson's "Dreams" and Gilbert's "Robert the Devil" at the Gaiety Theatre, Strand. Signed "*J. Cheret. Imp. J. Cheret 18 R. S^{te} Marie Ternes, Paris.*" Printed on both sides.

Lithographs, partly printed in colours, mounted on plain wooden sticks.

FRENCH.

336. Malbrouk.

Three scenes similar to those in No. 200, with the addition of hand-painted flowers and borders. On the reverse the words of the song in nineteen stanzas without music, entitled "La Mort de M^r. D'Malbrouk."

Etching, coloured by hand, mounted on plain wooden sticks.

337. Figaro.

Three scenes from Beaumarchais' play, "Le Mariage de Figaro," with thirteen stanzas of verse, the first set to music, commencing "Cœurs sensibles cœurs fidelles," etc. Inscribed above "Vaudeville du Mariage de Figaro."

Etching, coloured by hand, mounted on plain wooden sticks.

UNMOUNTED FAN-LEAVES.

ENGLISH.

DIVISION I.—PORTRAITS.

1. [S., E 11.] **Frederick, Prince of Wales.**

Profile bust of Frederick, Prince of Wales, in a medallion surmounted by the Prince of Wales's feathers, on the front of a cenotaph, on which are stationed mourning figures of Art, Science, and Britannia: in the foreground, on the left, a mourning figure with an anchor; on the right, another with a sword. On the back of the fan-leaf is stencilled a flower.

Etching, partly washed with Indian ink and white.

2. [S., E 12.] **George III.**

In the centre a bust of George III. in an arched recess, surmounted by a crown and surrounded by rocks; before it three trees, bearing on their trunks the words "Painting," "Sculpture," "Architecture": on one side, Britannia, with the lion and shield, watering the roots of the trees; on the other, Justice. Landscape background. The subject is adapted from that drawn by Hogarth and engraved by C. Grignion, as the frontispiece to the Catalogue of the Exhibition of the Society of Artists in Great Britain at Spring Gardens, Charing Cross, May 9, 1761.

Etching, coloured by hand.

3. **George III.**

In the centre a group containing a bust of George III., suspended by two cupids over a pedestal, and three allegorical figures of Britannia, Fame, and Commerce. On a tripod, the inscription "The Heart of the Nation." The body of the fan filled with arabesques, with on each side the initials G. R. and the royal crown. Beneath the central subject, *London, Published as the Act directs*

May 13th 1791 by A. P. Birman; at the sides, A. P. Birman Inv'. W. Hincks Sculp'. This fan-leaf is freely copied from that engraved by D. Chodowiecki in 1787, on the occasion of the accession of William Frederick to the throne of Prussia [see No. 289].

The central subject engraved in stipple, the arabesques etched with stippled flesh tints; uncoloured.

4. [S., E 20.] **Frederick, Duke of York.**

A similar fan-leaf to the preceding, with substitution of the bust of the Duke of York for that of George III., and the letters "D. Y." for "G. R."; the arabesques re-engraved.

Uncoloured.

5. [S., E 16.] **George III., with Neptune and Britannia.**

Neptune and Britannia seated in a chariot, driven by a cupid, and drawn through the water by four horses: the former holds a shield with a bust in relief of George III., the latter a trident and a shield with the British lion. *Designed by Uwins. Engraved by Cardon.*

Stipple-engraving, partly coloured by hand.

6. [S., E 23.] **The Prince and Princess of Wales.**

Two medallion portraits of George, Prince of Wales (George IV.), and Caroline, Princess of Wales; in the centre the Prince of Wales's feathers and motto; above, a festoon of flowers and ribbons; below, the words "The Illustrious Pair." *London Publish'd Jan^y 1. 1795 by J. Read 133 Pall Mall.*

Stipple-engraving, uncoloured.

7. **The Prince and Princess of Wales.**

A similar fan-leaf, printed in colours.

8. [S., E 22.] **The Princess of Wales.**

Medallion portrait in a festoon of flowers; on either side above, the Prince of Wales's feathers, below the royal arms.

Etching, printed in blue.

9. [S., E 24.] **The Royal Family.**

Six medallion portraits in a festoon of flowers, etc.: the Prince and Princess of Wales, George III. and Queen Charlotte, the Duke and Duchess of York.

Stipple-engraving, uncoloured, the body of the fan pink.

10. [S., E 71.] The Duchess of York.

Bust portrait of the Duchess of York, surrounded by a garland, held by a cupid, below which are two doves billing; scattered over the fan a medley of scrolls, papers, etc., bearing inscriptions of riddles, charades, etc. *Entered at Stationer's Hall. Published by Sarah Ashton, N^o 28, Little Britain, Jan^y 2, 1792.*

Etching, uncoloured.

11. The Prince of Wales (?).

Medallion portrait.

Stipple-engraving, uncoloured, the body of the fan blue paper, with ornaments stencilled in silver.

12. [S., E 90.] John Milton.

Bust of Milton on a pedestal, bearing the name "Milton," a cupid holding a wreath and allegorical figures of Poetry and Music (?).

Stipple-engraving, uncoloured, the body of the fan white, with ornaments stencilled in silver.

13. Alexander Pope.

A bust of Pope on a pedestal, attended by three Muses, one of whom holds a laurel wreath towards the bust, the others with musical attributes: from a design by Angelica Kauffmann, R.A.

Stipple and line-engraving, stencil ornaments on the top of the fan, uncoloured.

14. Alexander Pope.

Similar composition in a larger form and in reverse.

Stipple-engraving, uncoloured.

15. Alexander Pope.

The same composition as the last, with the addition of a landscape.

The whole coloured by hand.

16. [S., E 25.] Charles James Fox.

Medallion portrait, surmounted by two cupids holding a wreath, festoons, etc., with a scroll bearing four lines of verse, "Let Envy rail . . . his Country's Friend."

Stipple-engraving, uncoloured, the body of the fan blue paper, with ornaments stencilled in silver.

17. [S., E 14.] Lieutenant-Colonel Tarleton.

Full-length figure of Lieut.-Col. (Sir Banaster) Tarleton in uniform, standing and leaning on his horse ; on the left, the union jack resting on a cannon ; in the background, soldiers ; and on the right a rock, bearing the inscription "Lt Col. Tarleton." Signed *Stothard del. Wells sculp^t. Pub^d Sep^r 26, by I. Cock. Wood Street. 1782.*

Stipple-engraving, coloured by hand, printed on silk.

The Duke of Wellington ; see Historical Fan-Leaves, Peninsular War.

18. [S., E 15.] Admiral Rodney.

Full-length portrait of Rodney, standing on the French and Spanish flags, between allegorical figures of Neptune and Britannia ; above, a cupid holding a wreath, and supporting a scroll with the word "Rodney."

Mezzotint-engraving, uncoloured, the body of the fan ornamented with classical urns, festoons, etc., hand-painted in colour and gold.

19. [S., E 4.] Sir Thomas White.

In the centre Sir Thomas White is seated at a table, on which are the Lord Mayor of London's sword and cap, and a scroll with coats of arms ; he holds a charter in his hand. Figures of Charity and Medicine stand behind him, with distant views of St. John's College, Oxford. On the left Archbishop Laud kneels before a dragon with five heads, which is trampling on the Old Testament, etc. ; and on the right are Charles I. and Bishop Juxon, with a view of Whitehall and the scaffold. Landscape background. This fan-leaf represents Sir Thomas White, founder of St. John's College, Oxford, and is adapted from an Oxford Almanack for 1733, engraved by G. Vertue. The dragon bears the letters "WOL-S-N" and "CO-L-NS," referring to Rev. Thomas Woolston and Anthony Collins, eminent theologians of the time.

Line-engraving, uncoloured.

DIVISION II.—HISTORICAL.**20. [S., E 1.] A New Game of Piquet now in Play among different Nations in Europe. See MOUNTED FANS, No. 1.****21. [S., E 2.] The Coronation Banquet of George II.**

The King and Queen seated at a banquet in Westminster Hall, with the Champion on horseback, after throwing down the gauntlet, many figures of heralds, spectators, etc. (*See MOUNTED FANS, No. 2.*)

Etching in outline, uncoloured.

22. [S., E 3.] Sir Robert Walpole's Excise Bill.

Satire on the Excise Bill introduced unsuccessfully by Walpole in 1733. A man stands in the middle holding in each hand a paper, one inscribed "Liberty and Property," the other "No Dutch Politicks. Down with the Excise"; above him a medallion portrait of Cardinal Wolsey, with the inscription on the frame "Wolsey And His Successor—Their Country Sold." The rest of the composition consists of figures, buildings, barrels, etc., illustrative of the satire. A portion of this fan-leaf is described in the Catalogue of Satirical Prints in the British Museum, vol. ii. No. 1925.

Etching, uncoloured.

23. [S., E 10.] The Motion.

Satire on the Motion by Mr. Sandys in the House of Commons (Jan. 29, 1740) and Lord Carteret in the House of Lords (Feb. 13, 1741) to remove Sir Robert Walpole from the post of Prime Minister. Signed *H: Franks Sculp. Publish'd according to Act of Parliament Feb ye 6. 1741.* Copied from a print attached, which was printed for T. Cooper at the Globe in Paternoster Row, 1741, and is described in the Catalogue of Satirical Prints in the British Museum, vol. iii. pt. i. No. 2479. Another copy of this fan-leaf is described *ibid.* 2480.

Etching, uncoloured.

24. [S., E 5.] The Marriage of Princess Anne with William, Prince of Orange.

View of the marriage ceremony between Anne, daughter of George II., and Crown Princess of Great Britain, with William IV., Prince of Orange, celebrated in the French Chapel of St. James's Palace, on March 14, 1734. The King and Queen and other members of the Royal Family are seated in boxes at the back of the chapel.

Etching, coloured by hand.

25. Allegory on the Marriage of Princess Anne with the Prince of Orange.

In the centre, the bride and bridegroom in classical costume, attended by a bishop and other people in the costume of the period; behind, a figure of Hymen (?), and elsewhere cupids with allegorical attributes; on either side, a large orange-tree in fruit: apparently the original sketch for this fan.

Etching in outline on skin, uncoloured.

26. Allegory on the Marriage of Princess Anne with the Prince of Orange.

The same composition, omitting the orange-trees, and the whole within a border of orange blossoms round the fan, printed from another plate.

Etching on skin, uncoloured.

27. [S., E 7.] Allegory on the Marriage of Princess Anne with the Prince of Orange.

The same composition as No. 26, with the addition of a trunk of a tree added in Indian ink on either side of the fan, and the figures lightly washed in Indian ink and carmine.

28. [S., E 6.] The Orange Fan.

On one side a large orange-tree in fruit, and on the other a rose-bush in flower, commemorating the marriage of Princess Anne with the Prince of Orange in 1734. In the centre a dove, bearing a love-letter. On the upper border of the fan twelve lines of verse, with the heading "The Orange Fan, With An Ode set to Music Tune Let's be Jolly fill our Glasses"; on the lower border, eight verses in continuation. Not signed, but published by *M. Gamble* [see *The Craftsman*, August 25, 1733]. The same composition is printed on the reverse.

Etchings, printed in green.

29. [S., E 8.] The Capture of Portobello.

View of Portobello, the harbour, and the fortress, and the six ships under Admiral Vernon, effecting the capture in 1739. Five stanzas of verses, commencing "Come my Lads," and concluding with "they will be free." Signed *F. Chassereau April y^e 22 1740*.

Etching, lightly washed with Indian ink.

30. [S., E 9.] The Attack on Cartagena.

View of the town and harbour of Cartagena, attacked, though not taken, by Admiral Vernon on April 1, 1740: on the left the English camp; on the right the inhabitants in flight, including a figure named "Don Blas"; below, the word "Cartagena."

Etching, lightly coloured by hand.

31. [S., E 17.] The Trial of Warren Hastings. See MOUNTED FANS, No. 7.

32. Unveiling a Statue.

In the centre a statue of a general in Roman dress, holding a bâton, and standing on a pedestal bearing the cross of England and the Irish harp; by it two officers on horseback and two cannon: on the right a detachment of soldiers; on the left, spectators, including an officer on horseback, holding his hat in his hand, and a civilian with four soldiers, two of whom show him a placard.

Mezzotint-engraving, unfinished proof.

33. [S., E 13.] The Royal Concert. See MOUNTED FANS, No. 6.

34. [S., E 18.] The Royal Family at the Exhibition of the Royal Academy.

View of the exhibition of the Royal Academy in 1788, with portraits of George III., Queen Charlotte, the Prince of Wales and other members of the Royal Family, with courtiers: below, the inscription, "Portraits of their Majesty's and the Royal Family Viewing the Exhibition of the Royal Academy, 1788." The Portraits designed by *P. Ramberg*, *P. Martini sculp^t*. *Pub^d March 6. 1789 by A. Poggi*, *S^t Georges Row, Hyde Park*. This fan-leaf is from Martini's original plate, the print having been cut down to the shape of a fan.

Line-engraving, uncoloured.

35. [S., E 21.] The Aristocratical Fan.

A battle scene, with cavalry retreating from a discharge of artillery; on the left, a group of commanding officers; below, "The Aristocratical Fan or The defeat of the Constitutional Hero^s." *Publish'd by the Proprietor 24 May 1792*.

Etching, printed in red.

36. [S., E 26.] The Union.

Three female figures, with linked hands, representing England, Scotland, and Ireland, commemorating the Act of Union passed in 1800; above, the words "The United Sisters," with the rose, thistle, and shamrock; below, the royal arms and four lines of verse, "Fair Sister Isles . . . blest as free." *Design'd and Engrav'd by George Wilson. London. Publish'd by Ashton and Hadwen N^o 28 Little Britain Jan. 1. 1801. Enter'd at Stationers Hall*.

Stipple-engraving, printed in colours on silk.

37. [S., E 27.] The Peace.

In the central compartment, two female figures, representing Peace and Happiness: the former holding a sword, and accompanied by a cupid carrying doves; the latter setting fire with a torch to the emblems of war; above, the inscription "Peace Restored By The Genius Of Happiness," and below four lines of verse, "Welcome sweet Peace . . . harmonious train." On either side, emblems of Wealth and Commerce, and Peace and Plenty, with inscriptions. *G. Wilson del et scul^t*. *London Published by Ashton and Hadwen N^o 28 Little Britain Oct 28 1801. Enter'd at Stationers Hall*.

Stipple-engraving, coloured by hand.

38. [S., E 53, 54.] Malbrouk.

Three medallions: in the centre, Malbrouk (the Duke of Marlborough) taking leave of his wife, before going to war; on the left,

the page bringing the news of Malbrouk's death, and, on the right, Malbrouk's tomb; on the reverse, the words at length and music of "The Celebrated French Marlborough Song. Marlbrouk senvat en guerre," etc., in nineteen verses. (*See MOUNTED FANS, No. 199.*)

Etchings, coloured by hand.

THE PENINSULAR WAR.

39. [S., E 28.] **Aranjuez, March 19, 1808.**

Scene in a square at Aranjuez, representing the seizure of Godoy, "Principe De La Paz," the favourite of King Charles IV. of Spain, on March 19, 1808; below, one line of inscription, "Dia 19. De Marzo De 1808. En Aranjuez. Caida Y Prision Del Principe De La Paz." *Messrs Behrmann & Collmann — London. Pub^d Nov^r 1st 1813.*

Aquatint-engraving, with additional colouring by hand.

40. [S., E 29.] **Madrid, May 2, 1808.**

Scene near one of the city gates at Madrid, representing the death of Daviz and Velarde at the guns, during an attack by Murat on May 2, 1808. *Pub^d as the Act directs by Behrmann & Collmann — London Dec. 15. 1813.*

On the back of the fan-leaf a panel containing, within a laurel wreath, a trophy and two lines of inscription, "Dia Dos De Mayo De 1808. En Madrid Mueren Daviz y Velarde defendiendo el Parque de Artilleria."

Aquatint-engraving, uncoloured.

41. [S., E 30.] **Madrid, May 2, 1808.**

Scene in the Prado at Madrid, representing the massacre by the French on May 2, 1808. Two lines of inscription, "Dia Dos De Mayo De 1808, En Madrid. Asesinan los franceses à los Patriotas en el Prado." *Published by — London. Behrmann & Collmann.*

Etching, coloured by hand.

42. [S., E 31.] **Don Juan Palarea.**

Portrait of Don Juan Palarea, in uniform on horseback. Landscape background with buildings. One line of inscription, "Dⁿ Juan Palarea. El Medico, Coronel de los Reales Exercitos." *Pub: as the Act directs by Behrmann & Collmann — London Dec. 15. 1813.*

Aquatint-engraving, coloured by hand.

43. [S., E 32.] Don Julian Sanchez.

Portrait of Don Julian Sanchez in uniform on horseback ; in the background, mounted guerilla soldiers, pursuing a French regiment ; military tents in the distance.

On the back of the fan-leaf a written inscription, "Don Julian Sanchez hace huir à los franceses con su Valerosa Guerilla."

Etching, coloured by hand.

44. [S., E 33.] Don Juan Martin.

In uniform, on horseback ; in the background, a view of a town and a regiment of captured French infantry on the march. One line of inscription, "Vuelven De Una Expedicion Don Juan Martin El Empezinado Y Su Valerosa Guerilla Con Sus Prisioneros Franceses."

Aquatint-engraving, coloured by hand.

45. [S., E 35.] Ferdinand VII.

Portrait in an oval medallion of Ferdinand VII., King of Spain, with a trophy of English and Spanish flags, with a scroll, bearing the inscription "Ferdinand VII.;" below the portrait, the badge of the town of Seville, NO 8 DO ; on either side, the arms of England and of Spain, and the inscriptions "Laurilés Para Los Valientes," and "La Cruz es mi Consuelo Mi Espada mi Defensa." Ornamented border to the fan. *Published as the Act directs by C. Sloper Lambeth Road, London.*

Line-engraving, uncoloured.

46. Ferdinand VII.

A similar fan-leaf, coloured by hand. *London Publish'd By C. Sloper.*

47. [S., E 36.] Ferdinand VII.

Head of Ferdinand VII., crowned with laurels, in a medallion, bearing inscription "Amado Fernando" ; above, a scroll, with the words "La España Triunfara" ; below, the badge of Seville, as in No. 45, and on either side the arms of Spain and England ; at the sides, allegorical female figures, with the inscription "Uniros Y Conquistarels," "Union Espanola," and "Espanoles A La Victoria" ; also inscriptions "Laureles Para," etc., and "La Cruz Es," etc., as in No. 45.

Stipple-engraving, uncoloured.

48. Ferdinand VII.

A similar fan-leaf.

Coloured by hand, the body of the fan covered with mottled violet ink.

49. [S., E 38.] Ferdinand VII.

Bust of Ferdinand VII. on a pedestal, with allegorical figures, after Chodowiecki (*see* No. 289); on either side, the arms of England and Spain.

Etching, uncoloured.

50. [S., E 37.] Ferdinand VII.

Bust of Ferdinand VII. on a pedestal; above the head, the inscription "Ferdinand our beloved Sovereign"; below, the badge of Seville, and on either side the arms of England and Spain; in the upper part of this design, the inscription, printed on a scroll, "La España Triunfara"; on either side, in separate panels, allegorical figures with inscription "Uniros," etc., and "Espanoles," etc., as in No. 47.

The central part of the design drawn in pencil and coloured by hand, the figures at the sides engraved in stipple and coloured by hand, the body of the fan covered with mottled green ink.

51. [S., E 34.] Allegory on the Triumph of Spain.

In the centre, an allegorical figure holding a wreath and a sword, seated on a pedestal on which are the names "Castanos," "Palafox," "Blake," and the inscription "Estos Son Los Conquistadores"; on either side, allegorical figures with inscriptions, as in Nos. 46 and 47. *Publicada segun la ley p^r I. Hadwen cort de la Corona, Cheapside, London.*

Stipple-engraving, coloured by hand.

52. [S., E 41.] The Duke of Wellington.

Portrait of the Duke of Wellington in uniform, standing in a landscape before a town, inscribed "Salamanca"; a few soldiers in the background; with the inscription below, "Marquis of Wellington Duke of Ciudad Rodrigo, &c."

Aquatint-engraving, coloured by hand.

53. [S., E 42.] The Duke of Wellington.

Portrait of the Duke of Wellington in uniform, on horseback; above is the inscription "Duque de Ciudad Rodrigo Marques Wellington."

Aquatint-engraving, uncoloured.

54. [S., E 40.] The Duke of Wellington.

Bust of the Duke of Wellington in an oval medallion; above, in a trophy of flags, etc., the inscriptions "Duque Da Victoria," "Hade salvar os Lares e os Penates E qual gloria sera ignal a sua," and the

names "Vimieiro," "Buzaco," "Salamanca," and "Talavera"; below, four lines of verse, "Luzitania! . . . e venceu logo." Signed *S. Springsguth Sculp.*

Etching, uncoloured.

55. [S., E. 39.] The Duke of Wellington.

Bust of the Duke of Wellington in an oval medallion, within a trophy of captured French flags and eagles, with inscriptions; on either side of the trophy an English soldier in uniform and floating figures of Victory, with a scroll bearing the name "Wellington." Right and left of the fan-leaf poems of eighteen lines each on the victories of Salamanca and Vittoria. *Pub^d as the Act Directs by J. Lauriere S^t James's Street—Ent^d at Stationers Hall.*

The portrait engraved in stipple, the remainder in line, partly printed in colours.

DIVISION III.—CLASSICAL.

56. [S., E 83.] The Oracle of Apollo.

In the centre a statue of Apollo, on a pedestal, on the steps of which a female figure is seated by a brazier; in front, a youth addressing the statue; elsewhere, another female, another youth, and four boys. *Burney delin^t Agar sculp^t.*

Stipple-engraving, uncoloured.

57. [S., E 84.] Tarquin and the Sibyl.

Tarquin is seated on a throne surrounded by five figures; before him stands the Sibyl, carrying books, while another lays a book at his feet; a flaming tripod to the left. *Burney deln^t Agar sculp^t.*

Stipple-engraving, uncoloured.

58. The Chariot of the Sun.

Apollo descending from his chariot, assisted by the Hours, while others attend to the horses.

Stipple-engraving, uncoloured.

59. The Altar of Love.

Small medallion with a flaming altar, and figures of Love and a female votary. *London Publish'd 1808 by I. Read N^o 133 Pall Mall.*

Aquatint-engraving, uncoloured.

60. The Theft of Cupid's Bow.

Circular medallion, Venus sitting in the middle with Cupid asleep on her lap ; another child behind, holding the bow in triumph. From a design by Angelica Kauffmann, R.A., engraved by F. Bartolozzi.

Stipple and etching, uncoloured.

61. The Origin of Design.

Circular medallion, the daughter of Dibutades of Sikyon tracing the shadow of her lover's profile on the wall, her hand guided by Cupid.

Stipple and etching, uncoloured.

62. Orpheus and Eurydice.

Oval medallion, Orpheus and Eurydice emerging from Hell, the latter's skirts held by the hands of Cerberus, Cupid guiding them with a lighted torch. From a design by G. B. Cipriani, R.A.

Stipple-engraving, uncoloured ; stencilled ornaments on the body of the fan.

63. The Offering of Love.

The God of Love seated on a pedestal in a landscape, to whom three maidens bring offerings.

Stipple-engraving, uncoloured.

64. The Toilet of Venus.

Venus binding a chaplet of roses in her hair, two cupids on a chariot, and a flaming brazier. From a design by G. B. Cipriani, R.A.

Stipple-engraving, uncoloured.

65. Galatea.

Galatea standing in a shell-car, drawn by two dolphins through the sea.

Stipple-engraving, uncoloured.

66. Diana.

Landscape, Diana standing in the centre, with seven nymphs around, holding emblems of the chase.

Etching, coloured by hand.

67. Diana.

Landscape, Diana seated to the left on a rock, surrounded by her nymphs ; many figures of nymphs, engaged in the chase or similar occupations. A weaker impression of the same subject on the reverse.

Etchings, uncoloured.

68. Diana.

Diana as goddess of the moon, seated on crescent in a chariot drawn by two stags, cupids below ; at either side, compartments with arabesques and small allegorical subject. Arabesque border to the fan.

Aquatint-engraving, uncoloured.

69. Diana and Endymion.

The latter as a shepherd, asleep on a rock under a tree, the goddess appearing in a car on the clouds ; a cupid restraining the shepherd's dog. On the left, a building with a portico ; on the right, a landscape with figures.

Etching, uncoloured.

70. Venus and Æneas.

The goddess with a cupid in the sky ; Æneas in armour advancing in an open landscape, with trees, towards a classical building, before which are two cupids. From a picture by Nicolas Poussin.

Etching, coloured by hand.

71. Mythological Fan.

A frieze of seventeen subjects from classical mythology along the top, with arabesque borders round the remainder of the fan.

Etching, uncoloured.

72. [S., E 59.] Victory.

Oval medallion, Victory driving a chariot and two horses ; on either side oval medallions with an owl and an eagle ; floral decorations and classical borders. *Pub^d Sep^r 1st 1782. by A. Poggi.* Attributed to F. Bartolozzi, R.A., and said to be from a design by a Lady of Quality (Viscountess Duncannon ?).

Stipple-engraving and etching, uncoloured.

73. Victory.

A similar fan-leaf, coloured by hand.

74. [S., E 57.] Cupid and Psyche.

Oval medallion, with representation of the marriage of Cupid and Psyche, from the Marlborough Gem ; on either side circular medallions with cupids ; arabesques on the body of the fan. *Publish^d Aug^t 14th. 1779 by F. Bartolozzi.*

Stipple-engraving and etching, uncoloured.

75. Cupid and Psyche.

A similar fan-leaf. *Published as the Act directs August 14 1799 by A. Poggi.*

Etching, uncoloured.

76. [S., E 58.] The Power of Love.

In the centre, an oval medallion, with Cupid riding on the back of a lion, from the celebrated gem by Protarchos at Florence; on either side oval medallions with cupids; floral arabesques on the body of the fan. Engraved by F. Bartolozzi, R.A. *Publish'd as the Act directs March 1st. 1780, by A. Poggi.*

Stipple-engraving and etching, uncoloured.

DIVISION IV.—FANCY.**77. Mother and Child.**

A young mother with a child holding a book; both on a settee, in a landscape with river and trees.

The figures etched in outline, the rest coloured by hand, with hand-painted floral decorations.

78. Mother and Child.

A young mother with an infant child on her knees, seated on a chair in a landscape.

The figures engraved in stipple and coloured by hand, the landscape hand-painted.

79. Mother and Child.

In the left corner of the fan, a young mother balancing a child on a settee; in the right corner, Saturn (?), in a car drawn by dragons.

Stipple-engraving, coloured by hand.

80. Mother and Child.

A young mother kneeling and teaching a little child to walk.

Stipple-engraving, uncoloured.

81. Mother and Child.

A young mother encouraging a little child to walk to her in a landscape.

The figures engraved in stipple and coloured by hand, the landscape hand-painted.

82. Children and Kittens.

Two children with cat and kittens.

Stipple-engraving, uncoloured.

83. Children and Dead Bird.

Two children crying over a dead bird.

Stipple-engraving, uncoloured.

84. Children and Bird.

Two children with a pet bird tied to a string.

Stipple-engraving, uncoloured.

85. [S., E 65.] Children and Dog.

A boy and a girl teaching a dog to beg. *Rob' Cooper. Scul'.*

Stipple-engraving, uncoloured.

86. Young Girl and Doves.

A young girl seated, holding a dove in each arm ; on either side, a child, one holding a dish. From a design by T. Stothard, R.A.

Stipple-engraving, uncoloured.

87. Mother and Children.

A young mother in large cap seated with two children by her side.

Stipple-engraving, uncoloured ; floral decorations, etc., hand-painted in colours and silver.

88. [S., E 63.] Children and Tops.

Two boys with whipping-tops, and two girls. *London Pub. June 1. 1788 by A. Poggi, S^t Georges Row, Hyde Park.*

Stipple-engraving, uncoloured.

89. [S., E 64.] Children playing Battledore and Shuttlecock.

Three girls and two boys ; two of the children playing battledore and shuttlecock. *London Pub. June 1, 1788 by A. Poggi S^t Georges Row, Hyde Park.*

Stipple-engraving, uncoloured.

90. Girls and Needlework.

Four girls examining a piece of needlework.

Stipple-engraving, coloured by hand.

91. Music.

Three female figures playing harps and tambourine. *S. Springsguth Jun^r sculp*: (See MOUNTED FANS, No. 322).

Etching, uncoloured.

92. Music.

A similar fan-leaf.

Coloured by hand, with hand-painted landscape in addition.

93. Mourning Fan.

A female figure in mourning dress seated by a tombstone on a grave, in a landscape.

The figure and tomb engraved in stipple and coloured by hand, landscape hand-painted.

94. [S., E 93.] Travellers.

Two men, a woman, and a child resting by the wayside. *Drawn by H.R.H. P. Elizabeth. H. Thielcke sculp^t*.

Stipple-engraving, uncoloured.

95. [S., E 55.] The Sentinel.

Sea-piece, with islands, on which are buildings, a windmill, etc. ; in the foreground, a sentinel by his box, a cannon, and four figures.

Etching, uncoloured.

96. Landscape.

Three medallions with small landscapes, connected by interlacing arabesques.

The landscapes hand-painted, the frame and ornament etched.

97. Shipping.

Three medallions, with small line-engravings of shipping. *I. P. Elven sculp^t*.

Coloured by hand ; ornaments of flowers and flags hand-painted.

98. Shipping.

A similar fan-leaf to the last, with different engravings of shipping, and slightly different ornaments.

99. The Apple Orchard.

Five children gathering apples from a tree, in a classical landscape.

The central group engraved in stipple and coloured by hand, the landscape hand-painted.

100. [S., E 103.] **The Night Journey.**

A circular medallion, containing a ruined abbey by moonlight ; in the foreground a man on horseback taking leave of a friend, and having a woman behind him on a pillion. *London, Published June 14, 1800, by J. Jenner. — Strand.*

Mezzotint-engraving, uncoloured.

101. [S., E 19.] **Shakespeare's Tomb.**

A female figure scattering flowers on a sarcophagus, from a design by Angelica Kauffmann, R.A. ; below, "Longe et prope," "To this sad Shrine, whoe'er thou art? draw near." *Pub^d Oct^r 1, 1790 by the Proprietor N^o 7 S^t Georges Row, Hyde Park.*

Stipple-engraving, uncoloured.

102. [S., E 47.] **The Pleasure-Boat.**

Landscape with a river, on which is a boat with an awning, punted by a man to the shore, towards which a gentleman advances, inviting a lady, followed by a dog, to embark ; by Francis Chassereau. *F. C. according to act of Parliament 1739.*

Etching, coloured by hand.

103. **The Highlander's Farewell.**

A young man in Highland costume, bidding farewell to a young woman before embarking for sea.

Stipple-engraving, uncoloured, the body of the fan coloured green.

DIVISION V.—SOCIAL.

104. [S., E 45.] **Bartholomew Fair.**

View of Bartholomew Fair in 1721, with numerous figures, booths, peep-shows, etc. ; below, a description of the fair. *Published as the Act directs by J. F. Setchel, 23, King Street, Covent-Garden.* (See Henry Morley's *Memoirs of Bartholomew Fair*, pp. 304–312).

Aquatint-engraving, washed with Indian ink.

105. [S., E 51.] **Ranelagh.**

View of the Rotunda, garden, and other buildings at Ranelagh, copied from a print after Canaletto, engraved by N. Parr and published in 1751.

Etching, uncoloured.

106. [S., E 46.] The Pump-Room at Bath.

View of the interior of the Pump-Room at Bath with many figures walking or sitting at tables. *Publish'd by G: Speren June 1737, according to Act of Parliament.*

Etching, uncoloured.

107. [S., E 52.] The Orange Grove, Bath.

View of the Orange Grove at Bath, showing the obelisk, garden, and surrounding buildings, with figures and sedan chairs. *Publish'd by G. Speren June 1737 according to Act of Parliament.*

Etching, uncoloured.

108. [S., E 67.] The Crescent at Buxton.

Oval medallion, with a view of the Crescent at Buxton: above in the margin the words "Crescent Buxton."

Etching and aquatint-engraving, printed in blue.

109. The Horse-Race.

View of a race-course (? Longchamps, near Paris) in an open and wooded landscape, with many carriages and curricles filled with spectators.

Etching on pink paper.

110. The School for Scandal.

A frieze containing seven groups of female figures (seventeen in all), engaged in talking scandal, with inscriptions above, "Off! positively off!" "I'm thunderstruck!" etc.; below, "The School for Scandal." Copied from a drawing by T. Rowlandson, engraved and published by V. M. Picot in 1788. See Grego's "Rowlandson the Caricaturist," vol. I. p. 228. *London Published Jany^r 29, 1796, by Sarah Ashton N^o 28 Little Britain.*

Stipple-engraving, coloured by hand.

111. [S., E 80.] The School for Scandal.

A similar fan-leaf, uncoloured, with the date and name of the publisher omitted, and the words *Engraved for the Hibernia Magazine* substituted.

Stipple-engraving, uncoloured.

112. [S., E 86.] Principles of Politeness.

Three bands of engravings, containing figures, or groups of figures, satirising the bad manners of the time, in two sets, numbered I-XIII. A-O, respectively, with inscriptions above:

"I., l'Entrée," "II., How to touch the finer feelings," etc. Above, the title "Principles Of Politeness"; on the back of the fan-leaf a description in French and German of the several subjects on the front.

Stipple-engraving, uncoloured.

113. [S., E 76.] A Selection of Beaux.

Twelve small humorous figures in medallions, representing men in various attitudes, each with an inscription above and below: "A Spark Of Some Conceit," and "Let me die if I don't believe she thinks of me Night & Day," etc.; in the centre of the fan a flying cupid bearing a scroll, with the inscription "A Selection of Beau's Whimsical, Comical, & Eccentric; or Candidates for the Ladies Favor," and two stanzas, one of four verses "That simple thing—A Woman's Heart," etc., and one of two verses "Mark well our Motley Group above," etc.; on either below, trophies representing painting and music. Below the cupid, *G. Wilson, del'*; below the fan, *London, Published May 25, 1795, by I. Read, N° 133 Pall Mall*, and a half-erased inscription bearing G. Wilson's name as publisher.

Stipple and line-engraving, uncoloured.

114. [S., E 77.] The Ladies' Bill of Fare.

Twelve small humorous figures in medallions of men, as various kinds of lovers, each with an inscription above and below: "The Merry Lover," and "I Live, Love, & Laugh," etc.; in the middle a flying cupid, bearing a scroll with the inscription "The Ladies Bill of Fare, or a Copious Collection of Beaux"; below, four lines of verse, "To plague and please all womenkind," etc. *Publish'd as the Act direct by G Wilson 14 Feb 1795, 108 St Martin's Lane.*

Stipple and line-engraving, uncoloured.

115. The Ladies' Bill of Fare.

A similar design to N°. 114, with smaller medallions and inscriptions only below the medallions. Flying cupid and verses as before. *Geo. Wilson del', London Published Feb^y 20, 1795 by J. Read, 133 Pall Mall.*

Stipple and line-engraving, coloured by hand.

116. [S., E 74.] A Bill of Fare for a Wedding Dinner.

One large oval and two crescent-shaped compartments, containing circles, ovals, etc., arranged as dishes on a table, each bearing an inscription "Melancholy Soup with Crooked Sauce," etc., above a scroll with the inscription "A Bill of Fare for a Wedding Dinner,"

on either side a cupid in a medallion, with doves, flowers, etc., scattered over the body of the fan. *Published by Rob^t Hixon, N^o 13 Bridges Street Covent Garden London, Dec 9, 1794.*

Etching, uncoloured.

117. [S., E 78]. The Good Swain.

Three oval medallions, with groups representing and inscribed "The Morning of Youth," "Mid-Day of Life," "Chearful Evening of Old Age," each subject having four lines of verse below: "Unless with my Amanda blest," etc.; above is the title "The Good Swain," and on the rest of the fan floral and other ornaments. Under the middle subject, *Geo. Wilson, del^t*; below the fan, *London, Published Feb^y 20, 1795, by J. Read, 133, Pall Mall.*

Stipple and line-engraving, uncoloured.

118. The Good Swain.

A similar fan-leaf, coloured by hand, with omission of the title.

119. [S., E 79.] The Good-for-Nothing Swain.

A similar fan-leaf to the above, with three subjects, entitled "The Vow of Constancy," "The Hour of Infidelity," "Cupid's Farewell," each having two lines of verse below "With soothing Smiles he won my easy heart," etc., under the middle subject, *G. Wilson del^t. London, Published Jan^y 1. 1796 by J. Read, 133, Pall Mall, and scratched in below London Nov 1 1795 Publishd as the Act Directs by G Wilson 108 S^t Martins Lane.*

Stipple and line-engraving, uncoloured.

120. [S., E 85.] The Progress of Love.

Five oval medallions, connected by festoons and emblems, each containing a group, representing respectively "Cupid Relieved," "Amantha rewarded," "Pastime of Love," "Altar of Hymen," "Connubial Bliss," and each having four lines of verse below, "He earnestly begg'd the Fair Maid to assist him," etc.; above is a scroll with the inscription "Progress of Love," and below the central subject, *Hammond del. & sculp^t. London Pub^d as the Act Directs Sep^t 1st by J. Read, 133 Pall Mall.*

Stipple and line-engraving, uncoloured.

121. [S., E 96.] The Lady's Adviser, Physician, and Moralist.

Six oval medallions, each containing a subject, illustrative of the title, with four lines of inscription below each, "If you wish to be unhappy," etc., in the centre a cupid supporting an open fan, on

which is the inscription "The Lady's Adviser, Physician & Moralist—Or, Half an Hours Entertainment at the expence of Nobody!" and a description of the several subjects depicted, and below this fan *G. Wilson, invent. et del. London. Publish'd by Ashton & C^o. N^o 28, Little Britain; and Enter'd at Stationer's Hall, Jan^y 1, 1797.*

Stipple-engraving, uncoloured.

122. [S., E 101.] The Real Way to Get Married, or a Trip to Gretna.

Six scenes in one connected frieze, depicting the progress of a courtship from the first meeting to an elopement, a Gretna Green marriage, and final forgiveness by the bride's father. For the completed engraving, *see MOUNTED FANS, No. 67.*

Line-engraving, uncoloured.

123. [S., E 95.] The Quiz Club.

Twelve circular medallions, with humorous figures, bust or half-length of men, illustrating different types of character, each subject having a description below "This young Spark," etc.; in an oval compartment, below an inscription, beginning "The Quiz Club, dedicated to all the Beaus of Christendom," etc., with six lines of verse "Dear Madam ask your loving Quiz," etc.; at the sides *G Wilson inv^t et sculp.* and at the bottom, *Publish'd by Ashton & C^o. N^o 28 Little Britain, May 1st 1797 & Enter'd at Stationer's Hall.*

Line-engraving, uncoloured.

124. [S., E 97.] The World Grown Odd and Crazy.

Twenty-five small subjects scattered over the body of the fan, representing absurd perversions of ordinary life; below a description of each subject from N^o. 1, "Pigs playing at Cards," to twenty-five, "Lucifer seeing mankind bent on reformation determines to hang himself"; in the centre a circular medallion, with the inscription "The World Grown Odd & Crazy," four lines of verse "Mirth's the solace of our days," etc., and the date "Apr^l 12th 1797." *London. Publish'd by Ashton & C^o N^o 28, Little Britain Enter'd at Stationer's Hall.*

Etching, uncoloured.

125. [S., E 98, 99.] Fanology.

This fan-leaf, which has been mounted, is engraved on both sides; on the front are various figures and instructions for signalling with the fan, the inscription "Fanology, or Speaking Fan," another inscription "The Telegraph of Cupid in this Fan," etc., and in two

circles "The Original Fanology, or the Ladies Conversation Fan." *Invented by Mr Cha^{ls} Fran^{ces} Badini & Pub^d as the Act Directs (by the Proprietor) W^m Cock N^o 42 Pall Mall Augst 7th 1797.* On the back are further directions with a series of examples, questions and answers.

Line and aquatint-engraving, uncoloured.

126. [S., E 100.] A Dance Fan.

Six columns of directions for dancing, thirty-five dances being enumerated from "The Brunswick" to "Col^l Macbean's Reel." In the centre emblems of music with the inscription "A Dance Fan for 1798." *Publish'd by S. Ashton & C^o 28, Little Britain. Jan^y 1, 1798.*

Etching, uncoloured.

127. Music.

Nine medallions, connected by festoons, containing figures illustrating the power of music; below, a long poem commencing "When Music heavenly maid was young," and concluding "Confirm the tales her sons relate."

Stipple-engraving, uncoloured.

128. Chapel Fan.

In the centre an oval medallion with a representation of a happy family at the Resurrection, from a picture by the Rev^d W. Peters, R.A.; above, half-medallions with praying figures, and between them "Glory to God in the highest"; below the inscription "Chapel Fan," and on either side hymns entitled "The Example of Christ" and "On Retirement & Meditation"; the whole leaf cut on both sides. *Enter'd at Stationer's Hall by the Proprietor, July, 1. 1796. (See MOUNTED FANS, No. 56.)*

Stipple-engraving, uncoloured.

129. [S., E 60.] The Minuet.

Oval medallion, with a lady and gentleman, richly dressed, dancing a minuet; on either side medallions with cupids. *Pub^d Oct^r 5th 1782, by I. Cock, Wood Street.*

Stipple-engraving, coloured by hand, printed on silk.

130. [S., E 81.] Pensez-à-Vous.

Three medallions, in the centre a pansy, and on either side "A" and "Vous," the latter in an interlaced monogram; floral borders. *Published as the Act directs 29th Sep. 1796 by I. S.*

Line-engraving, printed in green.

131. The Lesson on the Spinet.

A young lady receiving a lesson on the spinet from a music-master ; two other female figures and one of a gentleman approaching ; a sketch in outline.

Etching, uncoloured, printed on skin.

132. [S., E 48.] Greenwich Park.

View of Greenwich Park and Palace, with views of the Thames and London beyond ; several figures and deer in the park, and two figures on Observatory Hill : on either side of the fan subjects from Chinese daily life. *S. Clark*, 1740.

Etching, uncoloured.

DIVISION VI.—PASTORAL.**133. Peasants Dancing.**

Three men and three women dancing, while two men, seated against the tree, are playing on the flageolet.

Outline etching, printed on skin.

134. Peasants Dancing.

The same composition, with the addition of a Chinese landscape, printed from another plate, round the central composition.

Outline etching, printed on skin.

135. Peasants Dancing.

The same composition, the figures coloured by hand, and the aforesaid Chinese landscape covered by trees and bushes, painted in water-colours.

136. The Dance.

An open landscape with a river, by which in a meadow are a couple dancing, while two men play the violin and guitar and another couple with a child are seated by a barrel ; three other figures and a dog.

Etching, uncoloured.

137. The Shepherdess.

Two compositions in a floral interleaving frame ; in the smaller, on the left, a shepherdess seated in a landscape ; in the larger, a

shepherdess seated in a garden addressing a young man standing near her.

Etching, uncoloured.

138. Pastoral Scene.

In a landscape on the banks of a river eight figures of shepherds and others with sheep, baskets, etc.

Etching, uncoloured.

139. Sheep-Shearing.

In a landscape a young man and young woman shearing sheep, two men with vessels of water, and a man with a scythe; in the background reapers and a farm.

Etching, uncoloured.

140. The Vintage.

A landscape with a vineyard on the left, with men and women gathering grapes. In the centre a woman emptying grapes from a basket on a man's back into two vats on a cart drawn by two oxen; two children and some sheep in the foreground.

Etching, uncoloured.

141. The Swing.

In a garden a young man and a young woman seated some distance apart on a rock; on the right a boy swinging a girl.

Etching, coloured by hand.

142. The Amorous Shepherd.

In a landscape with a river a young shepherd standing addressing a shepherdess, who is seated on a bank; another shepherd running in the background.

Etching, coloured by hand.

143. Shepherds and Shepherdesses.

In a landscape two couples of shepherds and shepherdesses; on the left a boy in shepherd's dress.

Etching, uncoloured.

144. Shepherds and Shepherdesses.

The same composition coloured by hand.

145. The Amorous Pair.

In a landscape a shepherd and shepherdess seated on a bank and embracing ; five sheep browsing in a field : the whole in a frame of flowers and other objects. *F. Chassereau. According to act of parliament, 1741.*

Etching, coloured by hand, with gilding.

146. The Lover's Gift.

In a landscape two ladies walking, to one of whom a young gentleman offers a rose ; on the left an aged couple ; between the groups, two dogs.

Etching, coloured by hand, with spangles.

147. The Happy Pair.

In an oval medallion a shepherd and shepherdess standing under a tree, she holding a staff and crowning him with leaves, while he holds a flageolet.

Etching, uncoloured ; on the body of the fan stencilled ornaments, coloured by hand or in silver.

148. Shepherds and Haymakers.

A landscape with figures of a shepherd reclining among his sheep ; a woman with a basket, a woman with a basket and pitchfork, and three riders in the background ; in the middle a Chinese pavilion and tree, and a Chinaman carrying two jars.

Etching, coloured by hand.

149. The Shepherdess and Her Lover.

In the centre a shepherdess invited by a young man to embark in a boat on a river, where there are also other boats of different sizes. In the background the sea, buildings of Chinese character, and men engaged in merchandise. On the reverse a large flower.

Etching, coloured by hand.

150. The Piping Shepherd.

A fan divided into various upright divisions : (1) a shepherd piping to his sheep and assailed by Cupid, (2) a shepherdess sleeping on a bank by a river, to whom a young man pipes, (3) a gentleman addressing a lady in a garden, (4) Chinese figures, (5) a lady at her dressing-table addressed by a gentleman, (6) Chinese figures, (7) (torn away). The fan-leaf has been mounted. *Gamble 1739.*

Etching, coloured by hand.

**DIVISION VII.—SUBJECTS FROM LITERATURE,
PAINTING, ETC.**

151. [S., E 56.] The Harlot's Progress.

A series of scenes copied from *The Harlot's Progress* by William Hogarth and grouped together on the fan.

Outline etching, printed in brown ink on vellum.

152. The Harlot's Progress.

A similar fan-leaf, part of the composition omitted.

153. The Harlot's Progress.

A similar fan-leaf with further omissions.

154. The Harlot's Progress.

A similar fan-leaf, with nearly everything omitted, except the central composition of the arrival of Mary Hackabout in London, which is partially coloured by hand.

155. The Harlot's Progress.

A similar fan-leaf; the whole design almost effaced and covered with a Chinese landscape.

156. The Seven Ages.

Seven oval medallions, containing figures representing the Seven Ages, with the quotation in full below from Shakespeare's "*As You Like It*." Above, the inscription "*Shakespear's Seven Ages*."

Line-engraving, coloured by hand; the fan-leaf has been mounted.

157. [S., E 88.] The Seven Ages.

Seven oval medallions, with ornaments between them, containing figures representing Shakespeare's "*Seven Ages*," with quotations under each subject; above, the inscription "*Shakespeare's, Seven Ages*." *G. Wilson, del. Publish'd 1st Jan^y 1796, by Sarah Ashton, N^o 28, Little Britain. Entered at Stationer's Hall.*

Stipple-engraving, uncoloured.

158. [S., E 89.] The Female Seven Ages.

A similar set of seven medallions containing figures representing the Seven Ages of Woman, with verses in imitation of Shakespeare under each subject. *Geo: Wilson, inven^t et del^t. London, Pub. by Ashton & C^o N^o 28, Little Britain and Entered at Stationer's Hall 1st Jan^y 1797.*

Stipple-engraving, uncoloured.

159. The Female Seven Ages.

Duplicate of the above, mounted on card-board.

160. [S., E 87.] The Seven Ages.

Seven medallions, containing similar figures representing the Seven Ages of Man; below, a blue fan-shaped compartment with stencilled ornaments; inscriptions above, "The Infant," "The Schoolboy," etc.

Stipple-engraving, coloured by hand, ornaments stencilled.

161. The Shepherd's Week.

Six medallions containing figures illustrating the poem of "The Shepherd's Week," by Gay. Above and below each medallion inscriptions "Monday Or The Squabble," and "Lobbin Clout and Cuddy," etc.; below them a fan-shaped compartment containing quotations from the poem. In the centre above "Gay's Shepherd's Week." *Publish'd by the Proprieter, June 1, 1796.*

Stipple-engraving, coloured by hand, floral decorations coloured by hand.

162. The Shepherd's Week.

A similar fan-leaf without the inscriptions, and with additional hand-painted floral decorations.

163. [S., E 82.] The Sentimental Journey.

Three oval medallions, with scenes from the "Sentimental Journey" of L. Sterne; above each an inscription "Yorick & The Monk," "La Fleur & Madame De L——," "Yorick & The Glovers Wife"; on a scroll the inscription "Sternes, Sentimental Journey"; below, quotations to each subject. *Publish'd as the Act directs by the Proprieter Ap^t 1, 1796. (See also MOUNTED FANS, No. 76.)*

Stipple-engraving, coloured by hand.

164. [S., E 102.] The Fable of the Miller and the Ass.

Five scenes, illustrating the fable of the Miller and his Ass.

Etching, coloured by hand.

DIVISION VIII.—THEATRICAL.

165. [S., E 75.] **Hamlet.**

Hamlet on his knees before his mother, Polonius looking through the curtains at the back; the body of the fan ornamented with flowers and festoons. *Published as the Act directs, Feb^y 14th 1795, by Robert Clarke, N^o 26, Strand, London.*

Aquatint-engraving, uncoloured, the flowers and festoons hand-painted in colour and gold.

166. [S., E 49.] **Henry VIII.**

In a hall opening on to a terrace and garden Henry VIII. courting Anne Boleyn, whose train is borne by a black page; on the right Wolsey is seated by the empty throne with signs of displeasure on his face: copied from an engraving by William Hogarth. *M. Gamble, 1743.* On the reverse a woman haymaking.

Etching, hand-painted in colour and gold, the woman on the reverse painted by hand.

167. [S., E 91.] **Henry VIII.**

Henry VIII. and Anne Boleyn standing with joined hands before a dais, with on one side Wolsey and on the other Katherine of Arragon in mourning robes; other attendants behind.

Stipple-engraving, uncoloured.

168. [S., E 92.] **Henry VIII.**

In the centre under a canopy Archbishop Cranmer, holding the infant princess Elizabeth in his arms and preparing to baptize her. On the right Henry VIII. and several attendants on either side.

Stipple-engraving, uncoloured.

169. [S., E 50.] **The Merchant of Venice.**

On a terrace with a flight of steps leading down to a river Portia, with Nerissa in attendance, inviting the Prince of Morocco to select one of the three caskets, to reveal which another woman draws back a curtain; a Moorish attendant on the steps. *Publish'd according to Act of Parliament by M. Hollis 1746.*

Etching, coloured by hand.

170. Alexander and Roxana.

On a terrace before a palace Alexander with attendants advancing to meet Roxana, who has just risen from a couch, behind which stand two women. Other figures on either side of the fan.

Etching, uncoloured.

171. Theatrical Scene.*

A young woman in Oriental costume standing under a palm by a spring, to whom a man in similar costume speaks as he goes towards a distant harbour.

Etching, uncoloured.

172. Theatrical Scene.

A similar fan-leaf.

Coloured by hand, with a landscape and buildings hand-painted in water-colours.

173. Scene from "Twelfth Night."

(See MOUNTED FANS, No. 315.)

174. Scene from "Twelfth Night."

A similar fan-leaf.

Coloured by hand, with a landscape hand-painted in water-colours.

175. Theatrical Scene.

A man in classical dress, addressing a young woman in similar costume ; between them a man in the costume of about A.D. 1600.

Etching, uncoloured.

176. Theatrical Scene.

A similar fan-leaf.

Coloured by hand, with a landscape containing mountains, buildings, and a river, hand-painted in water-colours.

177. Theatrical Scene.

A king seated on a throne with a queen and two attendants behind him, addressing a young man, who weeps and covers his face with his hand.

Line, stipple, and aquatint-engraving.

* The Fan-leaves described as Nos. 171-190 appear to belong to the same set of theatrical Fans described above (p. 61) as MOUNTED FANS, Nos. 296-324.

178. Theatrical Scene.

A similar fan-leaf.

Coloured by hand, with buildings and landscape hand-painted in water-colours.

179. Theatrical Scene.

A king presenting a young woman to a young man, who bends respectfully towards her.

Stipple-engraving, uncoloured.

180. Theatrical Scene.

A similar fan-leaf.

Coloured by hand, with a landscape and buildings, hand-painted in water-colours.

181. Theatrical Scene.

A young queen seated on a throne with three female attendants ; before her another female attendant, introducing a little child.

Stipple-engraving, coloured by hand, with a landscape with buildings, fountain, etc., hand-painted in water-colours.

182. Theatrical Scene.

A man seated on a bank, addressed by a young couple, of whom the woman offers him flowers ; on the right a man, leading away a woman, and a dog.

Etching, uncoloured.

183. Theatrical Scene.

The same composition, with the figures on the right omitted.

Etching, uncoloured.

184. Scene from Shakespeare (?).

(See MOUNTED FANS, No. 316.)

185. Theatrical Scene.

A young man in Oriental costume addressing a young woman similarly dressed and resting her elbow on a pedestal ; to the right another young woman.

Etching, uncoloured.

186. Theatrical Scene.

A young man in rich dress bidding farewell to a young woman ; behind stands a king in an attitude of approbation.

Etching, coloured by hand, with a landscape containing buildings and a river, hand-painted in water-colours.

187. Theatrical Scene.

A warrior in classical dress addressed by a woman, who apparently intercedes for a captive warrior standing on the right with chained limbs ; another couple further behind.

Etching, coloured by hand, with a landscape containing buildings and a river, hand-painted in water-colours.

188. Theatrical Scene.

A young man holding the hand of a young woman, who kneels before him, with an older woman standing behind ; on the left another woman and two children.

Etching, uncoloured.

189. Theatrical Scene.

The same composition, with the figures on the left omitted.

Etching, uncoloured.

190. Theatrical Scene.

A similar fan-leaf to No. 188.

Coloured by hand, with a landscape and buildings hand-painted in water-colours.

191. Theatrical Scene.

In a classical landscape a woman seated with a man standing by, both addressing another man seated on a bank and reading a book ; all three figures have hunting spears.

Etching, coloured by hand.

192. [S., E 72.] Theatre Royal, Drury Lane.

Three large medallions, containing, as stated in an inscription above them, "An Historical Account of the Theatre Royal, Drury Lane. From the Earliest Period to the Present time." Above, the royal arms between two small oval medallions, views of the old and new Theatres, and on either side the Prince of Wales's feathers and other decorations. *London Published July 25 1794 by John Cock & J. P. Crowder, Wood Street.*

Etching, slightly coloured by hand.

DIVISION IX.—INSTRUCTIVE AND AMUSING.

193. [S., E 61.] **The Map of England.**

Map of the southern half of England. On the left two winged figures holding a scroll and panel, with the inscription "The Ladies Travelling Fann, of England and Wales; Exhibiting all the Principal Roads, Rivers, Market & Post Towns; with their distances from London." *Pub^d Sep^r 13, 1768, by T. Balster.* On the right a list of "References to the Counties of England and Wales."

Etching, lightly coloured by hand.

194. [S., E 62.] **The Map of England.**

Fan-leaf to be mounted in reverse of No. 193, containing the upper half of the map of England, with the references continued in a panel on the left, and on the right a winged figure holding a slab with the inscription "North Part of England and Wales. Continued from the other Side."

Etching, lightly coloured by hand.

195. [S., E 69, 70.] **Botanical Fan.**

Various examples of botanical forms with their scientific denominations. *Published as the Act directs July 21st 1792, by Sarah Ashton, N^o 28 Little Britain.* On the reverse of the leaf a series of botanical explanations, and eight lines of verse from Darwin's "Botanic Garden," beginning "Come ye soft Sylphs," etc.

Etching, uncoloured.

196. **Botanical Fan.**

A similar fan-leaf.

Coloured by hand.

197. **Botanical Fan.**

The reverse as described in No. 195.

198. **Heraldic Fan.**

A series of examples of heraldic symbols with their several denominations. *Pub^d as the Act Directs Feb^y 11, 1792, by F. Martin Enter'd at Stationers Hall. Ovenden sculp^t—Butcher Row. Sold by W^m Cock Fan Maker to the Dutchess of York at N^o 50 Pall Mall & 55 S^t Pauls Church Yard.*

Line-engraving, uncoloured.

199. Heraldic Fan.

A similar fan-leaf.

Printed in green ink.

200. The Oracle.

A series of panels in floral frames, containing questions and examples as to foretelling the future; in the middle two winged figures holding a scroll with an inscription "Oracle" over a book entitled "Book of Fate"; on the reverse the symbols of the different deities and verses illustrating the various rings of fortune, to be found in the numbers on the front of the fan.

Etching, uncoloured.

201. Tricks on Cards, etc.

A series of scrolls and other inscriptions, bearing directions for various tricks on cards, riddles, etc. *Engraved for the Hibernia Magazine*, 1810.

Etching, uncoloured.

202. Conundrums.

The fan divided into five spaces by four columns, connected by festoons; between the columns figures and inscriptions with conundrums, riddles, etc.; in the centre a small figure of a man reading an inscription on a pedestal, commencing, though the letters are intentionally wrongly spaced, "Heroes and Statesmen"; on the column a figure of Time and behind it a dead tree, over which floats a figure of Fame, bearing a small medallion portrait of Shakespeare. *Design'd & Published Feb^r 6, 1794, by S. Ashton, 28 Little Britain. Ent^d at Stationers Hall.*

Etching, uncoloured.

203. [S., E 73.] Conundrums.

A similar fan-leaf with the central figures altered.

Etching, uncoloured.

204. [S., E 68.] Conundrums.

A medley of cards, papers, books, etc., dispersed about the fan, bearing riddles, conundrums; some with music. On the reverse a magic circle. *Engraved & Published by permission of Lady Townshend.*

Etching, printed in brown.

205. Conundrums.

A copy of No. 204. *Published Jan^y 1st 1791, by John Cock & C^o N^o 21, Wood Street.* On the reverse a magic circle and six lines of verse "Behold this graceful Toy," etc.

Etching, with the body of the fan etched with wavy lines, coloured by hand.

206. [S., E 104.] Conundrums.

A medley of animals and papers, scrolls, etc., containing charades, conundrums, etc.; in the centre an oval medallion with a woman driving an owl away with a fan; inscribed below "Hence Care," and above "Divertissement Pour Tout Age." *London, Publish'd March 15, 1800, by Ashton & Hadwen, N^o 28 Little Britain.*

Etching, coloured by hand.

207. [S., E 94.] Conundrums.

A medley of papers, etc., containing riddles, charades, etc.; in the centre an oval medallion, with an owl reading a book, and four lines of verse "Grave Wisdom, from thy seat awhile," etc.; above on a scroll "Vive La Bagatelle." *Publish'd by Sarah Ashton & C^o N^o 28 Little Britain, Jan^y 1, 1797.*

Etching, uncoloured.

FOREIGN FAN-LEAVES.

FRENCH.

208. [S., F 28.] L'Assemblée des Notables.

In the centre Louis XVI. seated on a throne between his two brothers and under a canopy ; on one side are seated four men in civil dress, and on the other four men in ecclesiastical vestments ; inscribed above this group "l'Assemblée des Notables" ; above and at the sides six stanzas of satirical verses, "Et quoi lorsque chacun vante," etc., set to the music of "Air de Figaro," which is printed along the top of the fan. This leaf has been mounted.

Etching, coloured by hand.

209. [S., F 48.] Le Duc d'Orléans.

Scene in a parish church, where Philippe "Égalité," Duc d'Orléans, is standing sponsor to a peasant's child and revealing his identity to the curé ; in circular compartments on either side four stanzas of verse, to the "Air du boudoir d'aspasie," commencing "D'un Prince que la France admire," etc., and alluding to this and other generous actions of the prince ; above the central composition the inscription "Couplet dédiés à S.A.S. Monseigneur le Duc d'Orléans."

Etching, coloured by hand.

210. [S., F 80.] Napoleon Bonaparte.

In the centre a circular medallion in a laurel wreath, containing a bust in profile of Napoleon, and supported by figures of Fame and Prosperity ; on either side circular medallions, with emblems of Peace and War, and elsewhere arabesques and symbolic ornaments. *Dessiné Par Chaudet, Fontaine et Persier, Déposé à la Bibliothèque Nationale. Gravé Par Godefroy.*

Stipple-engraving, uncoloured.

211. [S., E 43.] Napoleon.

In a sledge, drawn by three horses at full gallop, Napoleon wrapped up in furs, standing and looking back on the wounded and dead

lying on the snow during the retreat from Moscow ; inscribed on the reverse "Aventuras de Bonaparte en Rusia en 1812."

Aquatint-engraving, uncoloured.

212. [S., E 44.] Napoleon.

Napoleon on horseback, attended by a general, surveying his army, and saluted by his soldiers ; inscribed on the reverse "Aventuras de Bonaparte en Rusia en 1812."

Aquatint-engraving, uncoloured.

213. Chansons Galants.

Three illustrations to popular songs of the time, viz. "Ariette du Noir, tirée de l'Amitié à l'Epreuve," (an opera by Grétry, first produced at Paris in 1771), commencing "Oui Noir mais pas si Diable," and another song "le Chit, Chit," commencing "Le Soir a sa Croisée," to be sung to the same air as the above ; the words of the song are on the reverse of the fan.

Etching, coloured by hand, spangled ornaments.

214. [S., F 83.] Convoi du Héros Citoyen.

View of the cemetery of Père La Chaise in Paris, with four men carrying a coffin on a bier, a woman weeping at a tomb, etc. ; at the sides weeping willows and funeral urns ; below is the inscription "Convoi du héros Citoyen." *Gravilliers N^o. 26. L^e & C^e.* This fan-leaf probably alludes to the death of French citizens in the Revolution of 1830.

Etching, coloured by hand.

215. [S., F 81.] Nicaragua. (See MOUNTED FANS, No. 133.)

The composition is here complete.

216. George Washington.

Eleven medallions, containing in the central and largest a portrait of Washington, and on either side portraits of the next ten Presidents of the United States, viz., John Adams, Thomas Jefferson, James Madison, James Monroe, John Q. Adams, Andrew Jackson, Martin Van Buren, W. M. H. Harrison, John Tyler, and James K. Polk. *Vagneur-Dupré, N^o. 530. Lith de Lemercier.*

Lithograph, with silvered ornaments.

217. Souvenir du Puy-de-Dôme.

View in the district of Puy-de-Dôme, with historical ruins, among which is a notice-board, inscribed "Monuments Historiques," etc.,

on a rock to the left "Souvenir du Puy-de-Dôme," on another to the right *L. Ducret édit. Paris.*

Lithograph, uncoloured, printed on silk.

218. Views in Italy.

Views of St. Peter's at Rome, Milan Cathedral, and the Baptistery and Cathedral at Florence. Signed *Willaeys sculps.* (F. X. Willaeys-Delaire).

Line-engraving, uncoloured.

219. Views in Paris.

Twenty-four small views of buildings in Paris.

Line-engraving, uncoloured.

220. A Sacrifice.

Round an altar, behind which stands a priest with clasped hands, are numerous figures in various attitudes, including two women, one standing embraced by two others, another dying or fainting in the arms of an old woman; on the left a warrior on horseback with his hand before his eyes.

Etched outline, uncoloured.

221. Telemachus.

View of a sea-port town, with a temple of Jupiter, before which is a sacrifice. Telemachus and Mentor are being received by the King; on the sea, Neptune in a chariot.

Stipple-engraving, uncoloured.

222. Cupid and Psyche.

Psyche wafted through the air with Cupid over a landscape, in which there is seen a Greek temple on the left, and the figures of an old man and a woman with a horse on the right, below "Enlèvement De Psiché Par L'Amour." *B. A., N^o. 26.*

223. Cupid and Psyche.

In the central compartment Cupid and Psyche in the clouds before Juno; in compartments on either side cupids with emblems; arabesques and other ornaments fill the fan; below in reverse, 1828 *Janvier Auguste Du Bouloz invenit et delin . . . Georges Malbeste aqua forti fecit avril, omne idem.*

Stipple-engraving, the flesh tints printed in colours, the ornaments printed in blue.

224. Cupid and Psyche.

In the centre a medallion, with figures of Cupid and Psyche embracing by a flaming altar; festoons, tripods and arabesques on the body of the fan.

Etching and aquatint, coloured by hand.

225. [S., F 99] Venus and Cupid.

Venus seated on the clouds holding a torch, at which Cupid lights another; small compartments with cupids on each side; the body of the fan ornamented with fans, dominoes, a balloon, a chess board, etc.

Stipple-engraving and etching, uncoloured.

226. Cupid in a Swing.

Cupid lying asleep in a swing, hanging by rose-garlands from a tree, and rocked by a seated nymph; to the left a maiden discovering three infant cupids in a nest under a rose bush.

Etching, uncoloured.

227. Cupid Asleep.

Cupid discovered sleeping under an awning in a garden by a startled nymph. Signed *Lebeau*.

Stipple-engraving, printed in colours.

228. Cupid's Altar.

On an altar a pile of flaming hearts, to which a young man and woman bring a heart in a garlanded dish, while Cupid sits on a cloud with a garland in his hand; floral decorations, with a shepherdess and shepherd in compartments on either side.

Etching, coloured by hand.

229. Cupid and Nymphs.

In a garden Cupid on a pedestal shooting an arrow through garlands held in the air by three nymphs on the right; on the left a lover kneels before a nymph, who points to Cupid.

Etching, coloured by hand.

230. Catching Butterflies.

Three young women and four boys chasing butterflies in a garden; one of the former in the centre is in the act of catching one on a statue of Cupid, which stands on a pedestal under a trellis-work of roses.

Stipple-engraving, uncoloured.

231. The Coquette.

A young woman with two pierrots, standing in a garden, addressed by an old woman; all within a framework of ribbons, flowers, etc. From a design by Antoine Watteau.

Etching, uncoloured.

232. Map of the Affections.

An outline chart of an imaginary continent with seas, rivers and towns, named as "R. D. 'Estime," "R. D. 'Inclination," "Lac D. 'Indifference," "Billet Gallant," etc.

Etching, uncoloured, printed on skin.

233. Map of the Affections.

A similar fan-leaf, with the addition of a border of fruit and flowers.

Etching, uncoloured, printed on skin.

234. [S., F 100.] The Five Senses and The Four Seasons.

Nine compartments, each containing a medallion with a female bust representing one of the five senses or one of the four seasons; below each medallion scenes and objects emblematical of the particular sense or season. *A Paris chez Angrand, Rue Martin, N° 357. Propriété, Déposé à la Bibliothèque Nationale, N° 14.*

Etching and aquatint-engraving, uncoloured.

235. Principles of Politeness.

A series of satirical figures or groups, in two rows, with a smaller row of caricature heads below; attached to the back an explanation of the various scenes, entitled "Principes de Politesse et de Bienseance." (See ENGLISH FAN-LEAVES, No. 112.)

Stipple-engraving, coloured by hand.

236. [S., F 102.] The Minuet.

Three rows of figures, the uppermost and the central part of the middle row being copied from H. W. Bunbury's drawing of The Minuet at Bath, with the inscription "Le Menuet," the remaining figures of a satirical nature with inscription "Le suprême Bon Ton," etc.

Etching, coloured by hand.

237. Before and After Marriage.

Fan-leaf representing two scenes, each taking place in a wood ; on the left a young man helps a young woman to descend from a stile while Cupid looks on approvingly, on the right the same young woman is left to get over the stile by herself, as the young man's attention is wholly given to his dogs, while Cupid stands weeping in the background ; above, inscriptions in French and Spanish, "La Complaisance de l'Amant ou Huit jours avant," and "L'indifférence du Mari ou Huit jours après." From drawings by William Williams.

Etching, coloured by hand.

238. Ivanhoe.

Scene from Sir Walter Scott's novel of 'Ivanhoe,' representing Ivanhoe receiving the victor's wreath after the tournament in the presence of King John on the left, and of Isaac of York, Rebecca and the outlaw on the right. *Willaeys del. sculps* (F. X. Willaeys-Delaire).

Line-engraving, uncoloured.

239. The Siege of Algiers.

Three views of the bombardment and capture of Algiers by the French fleet in 1830. *Willaeys del. sculp*: (F. X. Willaeys-Delaire).

Line and stipple-engraving, uncoloured.

240. The Revolution of 1830.

Scenes during the street-fights in Paris in July, 1830, which revolution caused the abdication of Charles X. (engraved by F. X. Willaeys-Delaire).

Line and stipple-engraving, uncoloured.

241. William Tell.

Five scenes from Rossini's opera of William Tell ; in the central scene Tell shooting the apple from his boy's head.

Etching, uncoloured.

242. The Ladies' Carriage.

Three subjects in ornamental frames, with bouquets of flowers between, representing various modes of carriages for ladies ; on the left a lady on horseback with a page on foot bearing a hawk, in the centre five ladies in a carriage drawn by two horses, addressed

by a cavalier with two footmen ; on the right a lady in a sedan-chair, accompanied by a gentleman. *Lith Recouvreur rue Michel Lecomte 37.*

Lithograph, uncoloured.

243. The Betrothal Interrupted.

A group of peasants round a table, at which a marriage contract is being signed, which has been interrupted by the arrival of a young woman and child, who appeal to the startled bridegroom. Signed *Palamède de Visconty. Imp Lemer cier Benard et C^e.*

Lithograph, uncoloured.

244. L'Ecole Polytechnique.

Five scenes, representing the education of a cadet at the Ecole Polytechnique in Paris.

Lithograph, uncoloured.

245. Peasants.

Eight full length figures of peasants of different countries and costumes, standing at intervals between thyrsi. Floral borders. *No. 4.*

Etching, uncoloured.

246. The Dance.

Three girls dancing in a field ; on the left a young man playing the guitar ; on the right another singing. *Colin sc. Boulard, Rue S^t. Martin, N^o 112. Boulard, N^o 772. Déposé.*

Etching, uncoloured.

247. Rural Amusements.

Three scenes in a picturesque landscape representing villagers swinging, dancing or being towed in a boat. *Belleville N^o 340. (bis) Déposé.*

Etching, uncoloured.

248. Subject from Romance.

A nobleman and his wife seated in a garden, to whom a girl brings flowers ; on either side boys and girls gathering or watering flowers. Signed *C. M. and B. V. 1124. Belleville, Editeur, Imprimeur, Rue Portefoin, N^o 8.*

Lithograph, uncoloured.

249. Subject from Romance.

A king and queen seated among their courtiers in a garden, the latter addressing a young man, richly dressed, while a man in armour turns away in distress; in the background a man about to mount his horse and follow an army. Signed *C. M.* and *B. V.* 1023.

Lithograph, uncoloured.

250. Subject from Romance.

An elderly lady of high rank seated among her suite in the garden of a château, to whom on the left ladies and children bring flowers, while on the right servants are preparing a dinner-table. Signed *C. M.* and *B. V.* 1050.

251. Subject from Romance.

Amusements "al fresco." On the left a lady working in a garden, an elderly lady asleep in a chair, another lady signing to a departing gentleman, and another gentleman addressing the first lady as she works; in the centre a number of ladies and gentlemen dancing in a garden; on the right young men and women spinning and haymaking. *B. V.* 1014.

Lithograph, uncoloured.

252. Subject from Romance.

A number of ladies and gentlemen seated or conversing in groups on a terrace; in a garden below a balloon about to ascend amid a crowd. Signed *C. M.* *B. V.* 1116. *Belleville, Editeur, Imprimeur, Rue Portefoin N° 8.*

Lithograph, uncoloured.

253. The Anglers.

Four ladies and a young man on the banks of a pool in a garden, one lady and the young man angling, and one lady holding a lamb by a ribbon. *Lith. Becquet, Paris—6002.*

Lithograph, uncoloured.

254. La Provision.

A pastoral scene with Italian peasants and cattle among ruins in a rocky landscape, in the style of N. Berchem. Inscribed below "N° 51. D.n. La Provision."

Etching, printed in brown ink.

255. Fashions, 1830 (?)

Three figures of ladies, one with a little girl, standing in a garden and showing the fashionable dress of ladies in 1830 (?).

Etching, coloured by hand.

256. Tobacco.

Twenty-three humorous heads, shewing different methods of smoking tobacco in Paris.

Etching, coloured by hand.

ENGRAVED DESIGNS FOR FANS.**257. [S., F 1.] Title-page by Nicolas Loire.**

Humorous figures, arabesques, flowers, etc., and the inscription "Divers Dessesins de grands Eventails, Ecrans, et autres Ornemens, Inventés et gravés par Nicolas Loire," *A Paris chez Jombert rue Dauphine N° 56.* Signed *Loire fecit.* This and the next six fans are engraved by NICOLAS LOIRE, of Paris, painter and engraver: born 1624, Academician 1663, died 1679.

258. Isaac and Rebekah.

Isaac meeting Rebekah at the well, each with attendants; in floral frame.

259. The Finding of Moses.

The daughter of Pharaoh finding the infant Moses on the banks of the Nile; in a frame, with festoons, cupids, birds, etc. *Loire fecit A Paris chez N. Langlois.*

260. Venus.

A statue of Venus with a cupid on a fountain in a garden, with two couples seated among fruit trees.

261. The Judgment of Paris.

The three goddesses, attended by Cupid, before Paris, who gives the apple to Venus; in a frame, with festoons, cupids, etc.

262. Europa.

Europa taking her seat on the back of the bull, attended by maidens; in a frame of curtains, festoons, cupids, etc.

263. Eastern Goddess.

A goddess with a crescent on her head and holding a sceptre, seated under an Oriental canopy held by two negroes.

264. Garden Scene.

Engraving of a mounted fan with ribbons attached to the handle, and representing a garden with a summerhouse and sheep and two couples in rich dress, one walking the other seated, playing and singing to the lute; flowers scattered over the body of the fan.

Engraving, uncoloured.

265. Hunting Scenes, Etc.

A similar engraving to the last, with four scenes from country life, one representing a hawking party, another a stag hunt; flowers and trees separate the compositions.

Engraving, uncoloured.

266. Grotesque Animals.

Reduced engraving of a fan-leaf, representing a number of animals in grotesque attitudes on branches of a tree. In the centre a monkey holding a forceps with a tooth just extracted from a bird.

Engraving, uncoloured.

267. Les Ramoneurs.

Small engraving of a fan-leaf, representing peasants in a mountainous landscape, inscribed "Eventail," "Les Ramoneurs." *Tiré du Cabinet de M^r C. F. A. de Mussey. Gravé par Lorieux. Voyez Lettre 492. Tome IV. Page 288.*

268. Fête de l'Agriculture.

Engraving of a fan-leaf, representing the Chariot of Agriculture at the Fête d'Agriculture held under the Directoire. From the 'Histoire Musée de la République Française.' *Branche sc^t.*

Etching, uncoloured.

269. [S., F 106.] Battaglia del Re Tessi e del Re Tinta.

Engraving of a hand-screen with a representation of the tournament between the companies of weavers and dyers on the Arno at

Florence, inscribed " Battaglia Del Re Tessi E Del Re Tinta Festa Rapresentata In Firenze Nel Fiume D'Arno Il Di XXV Di Luglio 1619." Signed *Chez N. Bonnart Giacomo Callot*. A copy of the etching by Jacques Callot, described by Meaume 'Recherches sur la vie et les ouvrages de Jacques Callot,' vol ii. p 287, No. 617, of which two states are already in the British Museum.

Etching, in engraved frame, uncoloured.

270. [S., F 108.] The Dance.

Engraving of a hand-screen, with a number of people in a park ; in the centre three couples dancing a country dance ; inscribed "*Balthasar Moncornet ex a paris Cum pri*," a copy by N. Cochin, the elder, of the fan described by Meaume (ibid, p. 445, No. 1006) among the works of Jacques Callot, though rightly ascribed by him to Stefano della Bella.

Etching, in engraved frame, uncoloured.

271. [S., F 107.] The Triumph of David.

Engraving of a hand-screen in a similar frame to No. 269, representing the triumphal return of David with the head of Goliath, inscribed "le thrionfé de dauid," *Balthasar Moncornet ex Cum privilegio a paris*. Engraved by Nicolas Cochin the elder, the frame copied from Callot ; described by Meaume (ibid, p. 445).

Etching, in engraved frame, uncoloured.

ITALIAN.

272. Design for a Hand-Screen by Agostino Carracci.

Design for a hand-screen with feathers at the top, in the upper part an upright oval medallion with a bust of Diana ; in the lower part a horizontal oval medallion with a satyr and nymphs bathing ; on the same leaf three other medallions with other mythological subjects. Signed *Agust. Carazza Inv e fe*. This etching by Agostino Carracci is described by Bartsch 'Peintre-Graveur,' vol XVIII. p. 149, No. 260. There are other impressions (in different states) among the etchings by Agostino Carracci in the British Museum.

Etching, uncoloured.

273. Various Fans.

A small engraving of five feathered fans in screen form, entitled "Specimens of Fans, from the Drawings of Titian and Cesare Vecelli as referred to in the Notes on the Merry Wives of Windsor." *London Printed for John Bell, British Library Strand Dec^r 23^d 1786.*

274. [S., F 109.] Villa Reale at Florence.

Etching of a hand-screen, with a view of the "Poggio Imperiale" or "Villa Reale" near Florence, in the courtyard of which a number of persons are playing "la longue paume"; in a frame composed of two large eagles, and below the arms of Austria and Medicis, probably referring to the Archduchess Maria Maddalena of Austria, wife of Cosimo II. de' Medicis, Grand Duke of Tuscany. Etched in the manner of Israel Silvestre.

Etching, uncoloured.

275. [S., F 118.] The 'Al Fresco' Meal.

A number of peasants in a garden, some seated by a dinner-table, some drinking wine or conversing in groups. *In Firenze App^o Pagni, e Bardi in Via Maggio.*

Etching, coloured by hand.

276. [S., F 117.] The Dance.

A couple of peasants dancing in a field, a young woman playing the tambourine, other peasants in groups looking on. *In Firenze App^o Pagni, e Bardi in Via Maggio.*

Etching, coloured by hand.

277. [S., F 116.] Apollo and the Muses.

Apollo and the Muses dancing in a circle; after the picture by Giulio Romano in the Pitti Palace at Florence. *In Firenze App^o Pagni, e Bardi in Via Maggio.*

Etching, coloured by hand.

278. [S., F 115.] Aurora.

Aurora in a chariot riding across the sky with two cupids, one of whom brings a garland and another scatters flowers. From the fresco by Guercino in the Villa Ludovisi at Rome. Signed *Lasinio* f 1796 (Conte Carlo Lasinio) *App^o Pagni.*

Etching, coloured by hand.

279. Pandora.

Fan-leaf composed of arabesques arranged on a folding curtain ; in the central fold a figure of Pandora ; on either side classical heads and smaller classical figures in the other folds. *In Firenze App' Pagni, e Bardi in Via Maggio.*

Etching and aquatint, uncoloured.

280. The Bucentaur at Venice.

View of the lagoon at Venice, with the Ducal Palace, St. Maria della Salute, S. Giorgio Maggiore, etc. ; on the lagoon the Bucentaur, with the flag of Venice, and gondolas with gala decorations ; in the foreground numerous spectators, some masked ; on a rock to the right the inscription "Lo Sposalizio Del Mare Col Bucintoro A Venezia."

Line-engraving, uncoloured.

281. [S., F 112.] The Bucentaur at Venice.

A similar fan-leaf, with the addition of a border.

Line-engraving, printed in red.

282. [S., F 142.] The Five Senses.

A group of figures in a copse by a river, each figure denoting one of the five senses ; on the right a pierrot raising his hand with a crayfish clinging to his finger ; on the left two musicians, standing on a rock in the stream. Signed among the bushes on the right *A. Guiducci F.*, and again on the leaf *Angelo Guiducci fe.*

Etching, uncoloured.

283. [S., F 119.] A Medley.

A medley of engravings lying on a lace streamer. On one of the prints *Julius Verazi.*

Etching, slightly coloured by hand.

284. Il Paese del Matrimonio.

In the centre Cupid standing on a boat inviting maidens to embark, saying "Andiamo, chi viene al paese del matrimonio," and "Venite Signorina ciascuna delle vostre madri," etc., etc. On either side maps of imaginary countries, entitled "Paese del Matrimonio" and "Terra del Celibato," with places marked with various symbolical names.

Etching, uncoloured, except the flesh tints of Cupid, which are printed in colour.

285. Cupids.

Fan-leaf with numerous grotesques; in the centre a gem-like cartouche with two cupids drawing, another on a small car, and on either side animals from gems. *In Firenze App° Pagni, e Bardi in Via Maggio.*

Etching, uncoloured.

286. Cupid and Psyche.

A copy of the fan-leaf by F. Bartolozzi. (See ENGLISH FAN-LEAVES No. 74.) Signed *C. Lasinio* 1796 (?). *In Firenze App° Pagni, e Bardi in Via Maggio.*

Etching, uncoloured.

GERMAN.

287. Le Sieur Chiariny.

Procession of twenty figures on horseback in rich costumes or uniforms, representing the entry of the Sieur Chiariny and suite, followed by a military band and three negro attendants; above, an inscription "Le Sieur Chiariny Ecuyer françois, avec toutes sa Suite privilégié de sa Majeste Joseph Second, et de plusieurs Cours étrangères."

Line-engraving, uncoloured.

288. Le Sieur Mahyeu.

A similar procession to the last, but consisting of twenty-nine figures; above, an inscription in writing, "Grande Parade du S^r Mahyeu, Ecuyer bréveté de Sa Majesté Imperiale Royale Apostolique, et de Sa Majesté Catholique."

Line-engraving, uncoloured.

289. [S., F 132.] Frederick William II.

A bust of King Frederick William II. of Prussia on a pedestal, surrounded by three allegorical female figures, of whom one holds a sceptre surmounted by an eye, another stands in the background with a caduceus and cornucopia, and the third kneels on the left with a dog before a tripod on which is a flaming heart, in the air

cupids and a figure of Fame blowing a trumpet ; the body of the fan filled with grotesques. Signed *D. Chodowiecki inv: & sculp: 1787* (see Engelmann, "Daniel Chodowiecki," N° 574). An earlier state of this etching is already in the British Museum collection.

Etching, uncoloured.

290. [S., F 131.] Apotheosis of Frederick II.

The central composition represents Frederick II. borne by the goddesses Minerva and Themis through the air to heaven, where Jupiter, Mars and Apollo await him ; on either side allegorical trophies, one with an urn inscribed "Mort le 17 Aug 1786," the other with a book, on the leaf of which is written "Codex Frider." Signed *D: Chodowiecki f: (see Engelmann, "Daniel Chodowiecki," N° 575)*. Another impression of this etching is already in the British Museum collection.

Etching, uncoloured.

291. Frederick William III. and Louise.

In the centre busts of King Frederick William III. and Queen Louise of Prussia, on a pedestal surrounded by allegorical figures of Justice, Plenty, Humanity, etc. ; on either side large groups of people saluting them with acclamation ; on the pedestal the inscription "Fridr: Wilh: dem IIIten und Louisen 1798," and below inscriptions commencing "Ihn Kraenzt der Genius," etc. (*See also MOUNTED FANS, No. 237.*)

Stipple-engraving, the flesh tints printed in colour.

292. [S., F 134.] Francis II.

A number of people, in various costumes of the Austrian empire, saluting a cloth suspended by two winged geniuses in the air, and bearing the arms of Austria and the initials W F II., signifying 'Vivat Franz II.,' for the Emperor Francis II. of Austria.

Aquatint-engraving, uncoloured.

293. Scene in Switzerland.

A view in Switzerland, with a party of peasants in a boat on a lake.

Lithograph, uncoloured.

294. [S., F 139.] A Ballet-Dancer.

Design for a hand-screen, with a figure of a female ballet-dancer in full skirts and costume of the period ; on the left a boy playing the violin. Signed *Christoph Fridr. Hörman sculp.* (N° 3 of a set of four.)

Line-engraving, uncoloured.

295. A Ballet-Dancer.

Design for a hand-screen similar to the last, with a female ballet-dancer in costume of an armed warrior ; at the side a young woman with a guitar ; in each corner of the plate a branch of flowers. (N° 4 of a set of four.)

Line-engraving, uncoloured.

296, 297. Matin, Midi, Soir, Nuit, and Les Eaux.

Outline sketches of two designs for fans, one consisting of a number of cupids, animals, etc., illustrating the times of the day, and inscribed "Matin Midi Soir Nuit," the other cupids, ships, sirens, etc., inscribed "Les Eaux." Both signed *I. Holzer delin* ; the first also *I. E. Nilson sc. et excud. A. V.*, the second *I. E. Nilson fec. et excud. A. V.* (N°s 3 and 4 of a set.)

Etching, uncoloured.

SPANISH.

298. The Bull-Ring, Madrid, 1877.

View of the exterior of the bull-ring at Madrid with crowds of people arriving, leaving, or forming part of the ordinary traffic of the street ; over the entrance to the ring "Plaza De Toros" ; in the margin above "*e propiedad*," "A Los Toros," "*Madrid J Laurent y Cia, Paris*," "De Los Toros," "*Déposé*."

Lithograph, coloured by hand.

299. The Bull-Ring, Madrid, 1877.

Duplicate of the above, with slight variations in the colouring.

300. The Fox-Hunt.

A fox-hunt in a forest, approaching a party of wood-cutters. Signed *A. De Bayalos*.

Lithograph, uncoloured.

301. The Rescue from Drowning.

Scene on a lake before a castle with a child being rescued by three men in a boat with the help of a dog ; several children in groups on the bank in front, and a distressed mother with attendants on the further bank by the castle. Signed *A. De Bayalos*.

Lithograph, uncoloured.

302. El Telégrafo de Amor.

In the centre a signal post, showing the original telegraph signals, the cross-bars formed by the accoutrements of love; on one side of a stream stands a man in armour, whose attention is directed by a cupid to the signal post; on the other side a lady is seated with a book on her knee, in which a cupid writes a message; around, a number of verses, in the shape of a dialogue between "Emma," "Theodé," "El Tiempo," and "Amor." *Fabrica de Fernando Coustellier y C^a Enparis.*

Etching, uncoloured.

303. [S., F 129.] Floral Fan.

Thirty-two flowers arranged in two rows, with their Latin and Spanish names and symbolical attributes above. *F. C. N^o 427. Paris, Fabrica de Abanicos de F^{to} Coustellier y Comp^{ia}.*

Etching, uncoloured.

304. Floral Fan.

The reverse of No. 303, with descriptions of the thirty-two flowers figured on the obverse, and in the centre a panel with cupids gathering or scattering flowers. *F. C. N^o 428. Paris—Fabrica de Abanicos de F^{to} Coustellier y Comp^{ia}.*

Etching, uncoloured.

COLONIAL.

305. Fair at Buenos Ayres.

Scene in the Plaza de la Victoria at Buenos Ayres, showing the fair held on May 25, with swings, shooting galleries and other gala entertainments, attended by a large crowd of holiday folk; on the front of the chief building the word "Cavildo," below "El veinte y cinco de Mayo Plaza de la Victoria en Buenos-Ayres."

Etching, coloured by hand.

306. Havana.

Plan of the town of Havana, capital of the island of Cuba in the West Indies, with the names of the streets, squares, and fortifications; on either side a list of the principal buildings, with references to the number on the plan, and views of the "Casa De Gobierno" and the Cathedral. *J. T. N^o 262.*

Line-engraving, uncoloured.

307. The Horse-Race.

Two men in colonial dress riding a race on horseback ; behind them a group of spectators and a dog. Signed *Canu* (Jean Dominique Etienne Canu, born at Paris in 1768, engraver).

Small etching, uncoloured.

308. The Lasso.

In the centre a man on horseback throwing a lasso after a run-away bull, on the left a woman on horseback with market baskets, and on the right a man on a mule with large paniers. (By Canu.)

Etching, uncoloured.

309. Negro Labourers.

Six negro labourers, four men and two women, with various implements of toil, standing in a landscape with mountains in the distance. Signed *Canu*.

Etching, uncoloured.

310. El Mendigo.

In the middle of a field a man on horseback, with a label on his breast inscribed "El Mendigo" (the beggar) ; on either side figures on horseback with baskets of fruit, etc., and in the background a view of a town. Signed *Canu*.

Etching, uncoloured.

ORIENTAL.

311. Mandarin on Horseback.

In a Chinese landscape a mandarin on horseback with two servants, followed by his wife, who is accompanied by a parasol-bearer ; in front two pedestrians.

Etching, coloured by hand.

312. Chinese Family.

A Chinese lady in a garden, surrounded by five children, among vases, baskets, etc.

Etching, coloured by hand.

313. The Philosopher.

A Chinaman seated in a garden holding a knotty staff. Flowers and birds.

Etching, coloured by hand.

314. An Old Man and a Boy.

An old man seated on a stool in a garden, to whom a boy brings a small china vase. Flowers, vases, and birds.

Etching, coloured by hand.

315. Boys Flying Kites.

Two Chinese boys flying kites. Large flowers.

Etching, hand-painted in colours and gold.

316. The Conjuror.

A man with long plumes on his hat showing a trick with his staff to a man and woman. Pavilions, trees, etc.

Etching, coloured by hand.

317. Boy Driving a Cart.

In a field a Chinese boy seated in a three-wheeled cart, driving a doe (?), who is harnessed to it. Large flowers and two parrots.

Etching, coloured by hand.

318. The Tame Pheasant.

In a field a Chinese lady seated on a stump ; before her a pheasant, to whom a child brings a basket of seed. Large flowers.

Etching, coloured by hand.

319. The Window.

Two Chinese women at a large window opposite a tree with flowers and birds.

Etching, coloured by hand.

320. The Traders.

Scene on the sea-coast ; on the left two men with wares, on the right ships leaving the land and two men gazing at them. The middle of the fan blank.

Etching, coloured by hand.

321. Child and Crockery.

A child carrying a china vessel to a table; elsewhere vases, books, etc.

Etching, coloured by hand.

322. Lady Piping to a Deer.

A Chinese lady, attended by a servant with a fan, piping to a pet deer, which stands by a tree.

Etching, hand-painted in colours and gold.

323. The Bird-Cage.

A man offering a bird in a cage to another man; on the right a woman leaning on a tree. Table, vases, flowers, etc.

Etching, hand-painted in colours and gold.

324. Birds and Flowers.

Two birds with long tails, perched among flowers on a branch.

Etching, coloured by hand.

325. Love-Birds.

Two love-birds on a branch among flowers. Trees, bushes, etc.

Etching, coloured by hand.

326. The Flower Fanciers.

Four men, two seated on tubs round a cask, holding flowers in their hands; a woman brings in a chrysanthemum from the garden. To the left a small child.

Etching, coloured by hand.

327. Lady and Children.

A lady seated by a table, on which is a child playing with a plant, and by it an older child with toys. Large plants and flowers.

Etching, coloured by hand.

328. The Double Canoes.

River scene with large plants. Two Chinamen in double canoes with paddles.

Etching, coloured by hand.

329. The Fisherman.

A fisherman returning with rod and basket. Plants with large flowers.

Etching, coloured by hand.

330. The Promenade.

A mandarin and his wife walking in a garden attended by two servants ; two other servants to the left. Trees, plants, vases, etc.

Etching, coloured by hand.

331. Child and Lute.

In a hilly field a child seated singing to a lute ; a bird flying above. Large flowers.

Etching, coloured by hand.

332. The Zither (?) Player.

A lady seated in a garden playing an instrument resembling the zither ; two servants bring fruit, etc.

Etching, coloured by hand.

DRAWN OR HAND-PAINTED FAN-LEAVES.

ENGLISH.

333. Cardinal Fleury (?).

In the central compartment a figure of Cardinal Fleury (?) and the English lion, erect, the latter brandishing a sword and holding a sheaf of arms with a shield, on which are several escutcheons; in the side compartments scenes from Chinese life. Ornamental frame.

Pen drawing, lightly washed with Indian ink and bistre.

334. The Vintage.

A number of cupids engaged in vintage, the centre occupied by a large wine-press. Signed *Boitard* 196 (Louis Pierre Boitard).

Pen drawing, washed with bistre.

335. The Arch of Constantine.

Three views of ruins in Rome, in the centre the Arch of Constantine, at the sides the Arch of Titus and the Forum; the body of the fan filled with delicate classical grotesques and borders. Signed *Jose Goupy* 1738 *N A*.

Painted in water-colours on skin.

336. Love Uncaged.

In an oval medallion three nymphs, two seated on one side with a cupid standing by the knee of one, one nymph on the other side with a cage, in which is confined a cupid, while she lifts a third cupid out of the cage by his wings: the remainder of the fan filled with delicate arabesques and grotesques, with classical borders (by J. Goupy?). On the reverse a view of the Colosseum.

Painted in water-colours on chicken-skin.

337. Night.

In an oval medallion a woman seated asleep in a cave with two children by her ; near her a burning lamp, an owl in a niche, and a flying bat ; the remainder of the fan filled with arabesques, grotesques and borders, similar to the last (by Goupy ?). On the reverse a view of the Temple of Vesta at Rome.

Painted in water-colours on chicken-skin.

338. [S., E 66.] The Promenade.

A number of ladies and gentlemen walking in a garden with formed grass plots and cut yews ; in the background a palace and two wide flights of steps on either side.

Painted in water-colours on skin.

339. The Balance.

In the centre a shepherdess seated among sheep by a fountain ; above her a large balance suspended from the clouds, having in one scale a globe on a pedestal turned by four figures, two being ecclesiastics, and in the other scale a monkey with a bag of gold, above the latter scale on the beam being a monkey in harlequin's dress.

Painted in water-colours on skin.

340. A Medley.

A medley of engravings, music, fan-leaves, etc., having in the middle a portrait of a boy.

Drawn with a pen on paper, and pasted on wood, and subsequently coloured by hand.

341. Allegory on Arts and Sciences.

An allegorical group of figures and objects, representing Music, Astronomy, Geography, Commerce, etc.

Outline drawing on skin, partially coloured in water-colours.

342. The Course of Love.

A number of small scenes, objects, plan of garden, etc., each bearing an inscription relating to the progress or result of Love.

Outline pen drawing in red and black ink on paper.

343. The Judgment of Paris.

Paris seated in a landscape holding the apple in his hand ; before him the three goddesses.

Painted in water-colours on paper.

344. The Lovers' Meeting.

In a landscape exactly similar to the last, a young man seated under a tree, addressed by a young woman, attended by another man.

Painted in water-colours on paper.

345. Peace.

A number of bouquets of flowers, cornucopias, etc., two doves with olive branches in their beaks, and the word "Peace" repeated twice.

Painted in water-colours on paper.

346. Rural Pursuits.

Three small circular medallions with scenes of haymaking and gleanings; emblematical ornaments, and conventional border.

Painted in water-colours on paper.

347. Rural Scenes.

In the centre a basket of flowers, on either side a small medallion with country scenes; bunches of flowers and floral border.

Painted in water-colours on paper.

348. Flowers.

Pink flowers and coral ornaments.

Painted in water-colours on paper.

349. Flowers.

Pink flowers and coral ornaments.

Painted in water-colours on paper.

350. River Scene.

A river with two boats on it, and on the bank a large villa with outhouses and garden; round the scene flowers and trees, including a bunch of honeysuckle, on which is a large butterfly, and a trunk of a tree, on which a woman is seated fishing; on the reverse a bunch of flowers.

Painted in water-colours on paper.

351. Chinaman and Flowers.

Two large pink and white blossoms on a stem and a Chinaman close by them; on the reverse two more blossoms.

Painted in water-colours on paper.

352. Pink Flowers.

Three sprigs with large pink flowers.

Roughly drawn with pen on paper, and coloured in water-colours.

353. The Shepherdess.

A shepherdess with a distaff standing by a trunk of a tree, near which are two sheep. . On the reverse a bunch of flowers.

Painted in water-colours on paper.

354-357. Four Scenes from Chinese Life.

Roughly painted in water-colours on paper.

358. Silver Wedding Fan.

Landscape design with a wood and river with two swans on it ; in the centre under a tree Cupid turning the leaves of a book, on one of which is written "April 10, 1880," and on another "XXV." Gold floral frame. Painted on the celebration of the silver wedding of Mr. and Lady Charlotte Schreiber. Signed *K. B. (M^{me} Bisschop.)*

Painted in water-colours on chicken-skin.

FRENCH.

359. [S., F 2.] Marriage of Louis XIV.

Allegory on the marriage of Louis XIV., King of France, with Maria Theresa of Spain, who are seated in the centre under a canopy, surrounded by ladies of the court ; a cupid floats in the air holding a garland and branches of palm and olive, and on the right four other cupids are engaged in preparing the nuptial couch ; this fan-leaf has been removed from a mount, and pasted on wood.

Painted in gouache on paper.

360. The Lover's Agency.

In a classical building on an island tables covered with green cloth, to which various couples approach, served by cupids, who present them with placards, inscribed "Congé Pour Un Amant Constant," etc. ; above the arched gateway the inscription "Bureau D'adresse Pour Les Jeunes Aman," and Larc Des Fidele Amans" ; on a globe a cupid is seated with a banner inscribed "L'Amour Avec ces traits Veut blesser tout Le monde," etc. ; without are vessels with sails, inscribed "Vous qui cherchez Dun Amoureux Desir," etc. ; this leaf has been removed from a mount and pasted on wood.

Painted in gouache on paper.

361. [S., F 3.] The Toilet.

In a large room a lady at her toilet with attendants, children, monkeys, etc., and a lover entering at the door. Many flowers in vases, or scattered over the floor of the room. This leaf has been removed from a mount and pasted on wood.

Painted in gouache on paper.

362. The Bride.

Interior of a house, open to the spectator, containing a large four-post bedstead, by which is a young woman embraced by a young man, while servants commence to remove her clothes; by the door of the house a party of friends receiving a priest, and outside two more servants dancing with joy.

Painted in gouache on paper.

363. David and Abigail.

David in armour, followed by soldiers and an attendant with a horse, advancing towards Abigail, who kneels and directs attention to a group of attendants bringing bread, fruit and wine.

Painted in water-colour on skin.

364. Aurora.

Copy of the famous fresco of Aurora and the Hours, painted by Guido Reni in the Palazzo Rospigliosi at Rome. This leaf has been removed from a mount.

Painted in water-colours on skin.

365. Diana and Endymion.

Endymion asleep in a wooded landscape and caressed by Diana; cupids and dogs on either side. This leaf has been removed from a mount.

Painted in water-colours on skin.

366. Peace.

A triumphal procession of Peace on a car, inscribed "La Paix," drawn by two lions and preceded by Victory blowing a trumpet; below, the inscription "La Paix Ramenée Par la Victoire."

Painted in sepia on a blue ground.

367. Masquers.

A woman with a tambourine, a harlequin, and a grotesque actor in black dancing, the last two masked; the body of the fan filled with flowers and scroll-work on a dark background. On the reverse a number of similar flowers. This leaf has been removed from a mount.

Painted in body colours on skin.

368. [S., F 33.] The Ladies' Hatter.

An open stall in a landscape, at which a smartly-dressed lady is buying hats from a woman and a man, who is fitting one to the lady's head ; on the left a figure of Folly in the clouds handing a feathered hat to the shopwoman, and a cupid with a scroll; inscribed "la Folie la invente et la mode pour me plaire la adopte"; on the body of the fan floral and spangled ornaments. This leaf has been removed from a mount. This composition has been stated to allude to Queen Marie Antoinette and the Abbé de Vermont.

Painted in body colour on silk.

369. The Use of Fans.

A group of three women in a wooded landscape, one of them receiving on her fan an arrow discharged by Cupid, who stands by Venus and her car on the left ; on the right a young amorous swain ; on a scroll above the inscriptions "l'utilite des Eventails," "la utilidad de los abanicos."

Painted in sepia on pape .

370. The Visit.

In a garden before a verandah and flight of steps a lady seated and receiving a visit from another lady with two children.

Painted in Indian ink on paper.

371. The Watchman.

Two men, one a watchman with halbert and lantern, standing in a paved street, of which there is a view behind.

Painted in sepia on paper.

ITALIAN.

372. Naples.

In the central compartment a view of Naples from Chiaja, with the inscription "Veduta di Napoli dalla Parte di Chiaja"; on either side costume-figures entitled "Uomo d' Ischia," "Donna d' Ischia"; arabesques and classical border.

Painted in water-colours on skin.

373. Vesuvius.

View of Mount Vesuvius from Naples, a small drawing lying on a streamer of lace on a blue ground with sprigs of flowers.

Painted in water-colours on skin.

374. Vesuvius.

View of Mount Vesuvius from Naples, with boats and figures in the foreground, inscribed "prospetto del Monte Vessuvio"; on the reverse a sprig of flowers.

Painted in water-colours on skin.

375. Vesuvius.

A view of Mount Vesuvius from Naples during the eruption of 1785, inscribed "Veduta del Molo di Napoli, ed Eruz'. del Vessuvio dell' Anno scorso 1785"; on the reverse a sprig of flowers.

Painted in water-colours on skin.

376. Vesuvius.

A view of Mount Vesuvius from Naples during the eruption of 1779, inscribed "Veduta del Molo di Napoli con Terribile Eruzz^o del Monte Vessuvio a Lume di notte accad^a nel di 8 Ag 1779"; on the left a view of the "Campana" tomb, inscribed "Veduta del sepolero di Campana verso Gaeta"; and on the right one of Pompeii, inscribed "Veduta del quartiere de Soldati di Pompeano."

Painted in water-colours on skin.

SPANISH.

377. Entry of Charles, King of the Two Sicilies, into Naples, 1734.

A triumphal procession, representing the entry of Charles, son of the King of Spain (afterwards Charles III., King of Spain), into Naples in 1734 on his election to the crown of the two Sicilies; in an ornamental frame with eighteen medals of previous kings of Naples; around the fan-leaf, which is drawn with a pen in bistre and washed with Indian ink, ornaments composed of fleur-de-lys similarly drawn on a ground slightly coloured red; on the leaf the signature *F^o La Vega Hisp Let. D.*"; below the whole composition "*Miñado por Cayetano Pichini Romano*"; inscribed "El Real Infante de España Don Carlos Borbon Triunfante en Italia. Ornado de diez y ocho Medallas de Reyès Coronados en Palermo."

378. Review at Gaeta.

A companion fan-leaf to the last, similarly ornamented, and representing the sham-fight and siege of Gaeta in 1734, on the occasion described above; a canopy bears the arms of Spain, and on either side a trophy bears the arms of Medicis and Farnese. Signed on the leaf *F^o La Vega Hispa^s Bilbilitanus Inb^o e Deliniavit Roma*; and below "*Mi^oado Por Leonardo Egiarmon Flamenco*"; inscribed "Valerosa revista de Trincheras del Real Infante de España Don Carlos Borbon en el Sitio de Gaeta año 1734."

379. [S., F 120.] Carrousel at Madrid.

A square at Madrid with the windows filled with spectators, in the centre of the background a pavilion with the King and suite, inscribed "Carlos. III.," in the square a number of horsemen and other performers in costume, led by the "Duque de Médinacéli," the "Marques de Tabara," and the "Marques de Aztorga"; floral and gilt ornaments. This leaf has been removed from a mount.

Painted in water-colour on paper.

380. [S., F 121.] Marriage of Leopold II.

Scene in the church at Innsbrück, representing the marriage of Leopold, Grand Duke of Tuscany, afterwards the Emperor Leopold II. of Austria, with Maria Louisa, daughter of Charles III. of Spain; on the left a cupid holding a shield with the arms of Spain, and the motto "Aguila y Leon a un Lazo unidos," and on the right a cupid with the arms of Austria, and the motto "Primero seran muertos que vencidos"; floral and gilt ornaments. This leaf has been removed from a mount. On the reverse two cupids lighting torches, and sprigs of flowers.

Painted in water-colours on skin.

ORIENTAL.

381-389. Chinese Scenes.

A book containing nine fan-leaves drawn on rice-paper, with Chinese landscape, or scenes from Chinese life.

PHOTOGRAPHS OF HAND-PAINTED FAN-LEAVES.

390. Pastoral.

Two ladies and a gentleman in a landscape with a birdcage and bird, attached by a string; in the manner of Watteau.

391. The Canterbury Pilgrims.

The procession of the Canterbury Pilgrims, from Chaucer, drawn and designed by Miss Margaret Tyssen-Amhurst: the front of the fan, to which Lady Charlotte Schreiber's prize was awarded at the competition held by the Fan Makers' Company at Drapers' Hall in May, 1890.

392. Pilgrim Emblems.

A fan-leaf sprinkled with Canterbury-bells and scallop-shells; the reverse of the preceding.

UNMOUNTED FAN-LEAVES.

SUPPLEMENT.

ENGLISH.

393. The Widow.

In the centre a woman in mourning-dress, standing on a platform and lamenting over a burning altar or tomb, near which are a vase and other vessels; a woman with a dish, a boy with pipes and two girls attend her, and behind is a statue on a pedestal; the body of the fan filled with a landscape, painted by hand in water-colours. Signed *Burney del. Agar sculp.*

Stipple-engraving, coloured by hand.

394. The Widow.

A woman in classical dress seated on a bank, leaning on and mourning over a tomb among roses and cypresses, overgrown with ivy, the roots of which are watered by a Cupid with reversed torch; the body of the fan filled with a landscape, painted by hand in water-colours. Signed *F. Burney del. H. Meyer sculp.*

Stipple-engraving, coloured by hand.

395. The Ransom.

A young man in classical armour seated on a throne in a palace; a young woman stands on his left, giving her hand to another man, who kneels before the throne with jars and a dish before him; the palace painted by hand in water-colours.

Stipple-engraving, coloured by hand.

396. Allegorical Subject.

A woman in classical dress seated in a car drawn by a bull; she holds an object in her right hand with which she has pricked the back of her left. A Cupid stands, holding a whip, on the car, on which are also a fishing-net and other tackle. Stencilled flowers in colour and silver.

Stipple-engraving, the flesh tints coloured by hand.

DUTCH?

397. Hercules and Omphale, etc.

Four fan-shaped designs, cut on the same block, representing Hercules and Omphale, dancers, lovers, and a woman with a distaff.

Woodcuts uncoloured.

BOOKS, CATALOGUES, MANUSCRIPTS, ETC.

Rondot, Natalis.

‘ Rapport sur les objets de Parure, de Fantaisie et de Goût, fait à la Commission Française du Jury International de l’Exposition Universelle de Londres ’ ; 8^{vo} Paris, Imprimerie Impériale, 1854.

Blondel, Spire.

‘ Histoire des Éventails chez tous les peuples et à toutes les époques ouvrage illustré de 50 gravures et suivi de notices sur l’Écaille, la Nacre et l’Ivoire ’ ; 8^{vo} Paris, Librairie Renouard, 1875.

Uzanne, Octave.

‘ The Fan ’ by Octave Uzanne, illustrated by Paul Avril ; 8^{vo} London, Nimmo & Bain, 1884.

Fans of All Countries.

‘ A series of twenty photographs of Spanish, French, German, Italian and English fans. Under the sanction of the Science and Art Department, for the Use of Schools of Art and Amateurs ’ ; folio, London, Arundel Society, 1871.

Bouchot, Henri.

‘ L’Histoire par les Éventails Populaires ’ ; two articles contributed to “ Les Lettres et Les Arts ” for January and July, 1888.

Bouchot, Henri.

The same articles translated into English, for an English edition of the same magazine “ Art and Letters,” for the same months.

Robinson, F. Mabel.

‘ Fans ’ : an article contributed to “ The Woman’s World,” January, 1889.

Heath, Richard.

'Politics in Dress'; an article contributed to "The Woman's World," June, 1889.

Parr, Louisa.

'The Fan'; an article contributed to "Harper's Magazine," August, 1889.

French Revolution.

'Catalogue des objets formant l'Exposition Historique de la Révolution Française' (see page 237 for fans); 8^{vo} Paris, 1889.

French Revolution.

'Notice sur l'Exposition Historique de la Révolution Française'; 8^{vo} Paris, 1889.

Fan-Makers' Exhibition, 1878.

'Worshipful Company of Fan Makers, Report of Committee, etc. Competitive Exhibition of Fans, held at Drapers' Hall, London, July 1878.'

Walker Collection.

'Catalogue of the cabinet of old fans, the property of Mr. Robert Walker, of Uffington, Berkshire, etc.; which will be sold by auction, by Messrs Sotheby, Wilkinson and Hodge, on Thursday, the 8th of June, 1882, and two following days, etc.,' illustrated edition, containing fifty-two autotype plates.

Liverpool Art Club.

'Catalogue of loan collection of fans, exhibited at the Club House, Sugnall Street, Myrtle Street, 1877'; 8vo., Liverpool, 1877.

Art Exhibition, 1889.

Catalogue of an Art Exhibition at 5 St. James's Square—28th March—2nd April, 1889 (see page 35 for fans).

Karlsruhe Exhibition, 1891.

'Katalog der Deutschen Fächer-Ausstellung, Karlsruhe,' 1891.

Karlsruhe Exhibition, 1891.

'Alte und Neue Fächer aus der Wettbewerbung und Ausstellung Zu Karlsruhe, 1891'; folio, Vienna, 1892.

Schreiber MSS.

Thirteen notebooks, containing original notes concerning the collection of fans and fan-leaves formed by Lady Charlotte Schreiber.

Fans and Fan-Leaves, English.

'Fans and Fan-leaves, English: collected and described by Lady Charlotte Schreiber, with 161 illustrations.' London, John Murray, Albemarle Street, 1888.

Schreiber MSS.

Original MS. of 'Fans and Fan-leaves, English.'

Fans and Fan-Leaves, Foreign.

'Fans and Fan-leaves, Foreign: collected and described by Lady Charlotte Schreiber, with 153 illustrations.' London, John Murray, Albemarle Street, 1890.

Schreiber MSS.

Original MS. of 'Fans and Fan-leaves, Foreign.'

Newspaper-cuttings, etc.

An album containing cuttings from newspapers, etc., relating to fans.

Stiletto Fan.

An Italian stiletto concealed in a case, made in imitation of a fan.

Advertisement of Robert Pickeard.

Trade-card of Robert Pickeard, at the Swan and Golden Fan in Cheapside, near y^e Conduit, London; with device at the top.

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